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AN ANNOTATED CATALOG OF

*Rare
Musical
Items*

in the Libraries of the

UNIVERSITY OF IOWA



BY FREDERICK K. GABLE

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Foreword by

Albert T. Luper

The University Libraries

UNIVERSITY OF IOWA

Iowa City 1963

Library, the University
Jan 10, 1963

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FOREWORD

Printed catalogs of the unusual holdings of music libraries are a scarce commodity, especially in the United States, where less than a handful have been published thus far. Yet they are among the most useful adjuncts to research in music and are often indispensable for bibliographic work.

The present annotated list is a revision of a study that was first submitted by Mr. Gable as a Master's thesis at the University of Iowa.* It was intended primarily to serve as a guide for the use of the students and staff of the Department of Music at this University.

The forthcoming meeting of the Music Library Association, to be held in Iowa City on January 10-12, 1963 and with the University of Iowa as host, has provided the incentive to issue the work in the present form, under the auspices of the University Libraries (Dr. Leslie W. Dunlap, Director, and Mr. Dale M. Bentz, Associate Director).

Dr. Rita Benton, Music Librarian, and Dr. E. Eugene Helm, Assistant Professor of Music, have assisted me in editing the Catalog for publication. It is our hope that another edition in the future may show a marked increase in the present relatively modest holdings of the collection.

ALBERT T. LUPER
Professor of Music

*Frederick Kent Gable, An Annotated Catalog of the Rare Books on Music in the Libraries of the State University of Iowa (M. A. Thesis, State University of Iowa, August, 1962).

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INTRODUCTION

In music bibliography, the generally-accepted date for separating rare books from the many is 1800. The collection of rare books on music and rare music scores in the Libraries of the University of Iowa (hereinafter generally abbreviated as IaU) contain works which were published after this date but which, for various reasons, may have been deemed worthy of special custodial treatment in a library which is fortunate in being able to offer its patrons free access to the stack areas.

The music books and scores comprise a small part of the Special Collections Division of the University Libraries. Most of these items are housed in special cabinets in the Music Library, but some volumes are maintained in the Special Collections Room at the Main Library.

Naturally, not all of the rare works in music are of equal intrinsic worth. Some seem trivial and many are only unoriginal commentaries on the ideas of a master; nevertheless, much value may be found in the opinions of a contemporary onlooker when one is attempting to recreate the temper of a period of history. As it is important for a musician to know as much as possible about the performing conditions and practices of earlier periods, many of the rare books and music prints in the collection of the Music Library offer opportunity for primary investigation of these conditions and practices. Especially valuable in this respect are early tutors and instruction books, both for their specific and general information (see Part I, Section V).

As will be seen, the IaU collection of rare music books and scores is strongest in eighteenth-century publications, although there are samplings from earlier and later centuries. Zarlino's Istitutioni harmoniche, 1562 (No. 81), Kircher's Musurgia universalis, 1650 (No. 131), and Playford's Introduction to the Skill of Musick, in the 12th edition edited by Purcell, 1694 (No. 71) are among the most notable of the books published before 1700. A fine group of Rameau treatises (Nos. 72-75 and 108-109), a representative group of keyboard methods, and a major portion of the work of certain eighteenth-century keyboard composers (e.g., Schobert, Pleyel, and Hüllmandel) are significant in the collection of eighteenth-century works. The rare music items range from a thirteenth-century vellum leaf containing plainsong (No. 134) and a part-book of sixteenth-century motets (No. 264), to the scores composed by Darius Milhaud (No. 211), Wallingford Riegger (No. 236), and Roger Goeb (No. 188) on commissions from the University of Iowa in recent years. (No attempt has been made to list materials available only in microphotographic forms. Also omitted are some items in the Lincoln Collection and other materials, mostly Americana, that have not been fully analyzed.)

The annotations in Part I of this catalog are not summaries of the works; they are intended primarily as guides to the contents in order to aid the researcher in locating specific information. Detailed treatment of each of these books could occupy entire papers; in fact, translations and critical studies would make excellent thesis or dissertation topics. It is hoped that this catalog will stimulate interest in and use of the

rare book collection by the students of the University who are often unaware of the wealth of original source material available to them.

Within each section authors are arranged alphabetically. Standardized forms and spellings have been used for names, rather than giving them in the forms as they sometimes appear on the title pages. The titles have been reproduced as they appear on the title pages with the following exceptions: standard capitalization has been used save for long English titles or subtitles, punctuation has been added in a few cases to clarify the grammar of a title, and diacritical marks have been added where lacking in foreign titles. Ellipsis marks have been placed following the title whenever any words preceding the imprint have been omitted, with the exception of mottoes, quotations, proverbs, and the like. Frequently only the author's name is excluded. The spelling of place names in the imprints has been anglicized and modernized, and the usual orthographic changes have been made here as well as in the titles. Publishers' names are given as they appear on the title pages, although capitalization has been standardized. Addresses of publishers and names of booksellers have been omitted from the imprints without indication by ellipsis marks. The Library of Congress system call numbers (occasionally a book retains a Dewey Decimal system number) given at the right-hand margin of the entries should be understood to be prefixed by an "x" or "y," indicating that the item is a rare book in the University Libraries. Those items housed in the Main Library are so indicated by use of the prefix "Main Lib." before the call numbers.

Part II lists the rare music holdings of the IaU Libraries. These items are arranged alphabetically by composer, or, in the case of collective or anonymous works, by editor, compiler, or title. A complete contents listing must be reserved for a separate project, but in collective works those composers named in the volume have been listed. The same general procedures regarding form as were adopted in Part I have been followed in the music list of Part II, though it should be noted that the plain-song MSS are grouped together at the beginning of the section and do not bear classification numbers. Note has been made of missing instrumental parts in those compositions which are scored for more than one instrument. If no note is made of missing parts it is usually to be assumed that the item is complete.

Dating of the music items, as usual, presents problems. In an item with no date on the title page the source of the date given (exact or conjectural) has been indicated immediately under the entry. To save space, the sources most frequently mentioned have been cited in abbreviated form, and a key to these abbreviations is provided preceding the music list, at page 84.

The standard reference books, such as biographical dictionaries and encyclopedias, as well as more specialized works, have been used in compiling this catalog. The reader is also referred to An Exhibit of Music and Materials on Music, Early and Rare, edited by Professor Albert T. Luper (State University of Iowa Graduate College and University Libraries, 1953), for additional descriptions of some entries in this catalog.

Iowa City, December, 1962

FREDERICK K. GABLE

PART I:

BOOKS ON MUSIC

REFERENCES FREQUENTLY CITED

The shortened forms of the authors' names or titles of works, as given at the left, below, will be used in the text to refer to the books listed in full, at right.

- | | |
|----------------------------------|---|
| <u>Arnold</u> | Frank T. Arnold, <u>The Art of Accompaniment from a Thorough-Bass</u> . London: Oxford University Press, 1931. |
| <u>Coover</u> | James B. Coover, <u>Music Lexicography</u> . Denver: Denver Public Library, 1958. (This is a 2nd edition of the same author's <u>Bibliography of Music Dictionaries</u> , 1952.) |
| <u>Eitner, QL</u> | Robert Eitner, <u>Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten</u> , 10 vols. Leipzig: Breitkopf & Härtel, 1900-04; reprint, New York: Musurgia, 1947. |
| <u>Ferris</u> | Joan Ferris, "The Evolution of Rameau's Harmonic Theories," <u>Journal of Music Theory</u> III/2 (Nov. 1959), 231-56. |
| <u>Grove</u> | <u>Grove's Dictionary of Music and Musicians</u> , 5th ed., 10 vols., ed. Eric Blom. London: Macmillan, 1954-61. |
| <u>MGG</u> | <u>Die Musik in Geschichte und Gegenwart</u> , ed. Friedrich Blume, 10 vols. to date. Kassel: Bärenreiter, 1949- . |
| <u>Oliver</u> | Alfred R. Oliver, <u>The Encyclopedists as Critics of Music</u> . New York: Columbia University Press, 1947. |
| <u>Reese, Fourscore Classics</u> | Gustave Reese, <u>Fourscore Classics of Music Literature</u> . New York: The Liberal Arts Press, 1957. |
| <u>Reese, MMA</u> | Gustave Reese, <u>Music in the Middle Ages</u> . New York: W. W. Norton, 1940. |
| <u>Shirlaw</u> | Matthew Shirlaw, <u>The Theory of Harmony</u> , 2nd ed. DeKalb, Ill.: Birchard Coar, 1955. |
| <u>Strunk</u> | Oliver Strunk, <u>Source Readings in Music History</u> . New York: W. W. Norton, 1950. |

I. REFERENCE MATERIALS

Dictionaries

1. BROSSARD, SEBASTIEN DE (d. 1730)

ML108 A2B64

Dictionnaire [sic] de musique, contenant une explication des termes Grecs, Latins, Italiens, & François les plus usitez dans la musique. . . . Troisième édition. Amsterdam, aux dépens d'Estienne Roger, ca. 1707.

Brossard, the author of this earliest French music dictionary, was a priest, composer, and self-taught musician, who, after serving as maître de chapelle at Strasbourg Cathedral, became canon of the cathedral at Meaux, where he died. His large and valuable collection of musical manuscripts and books is now in the Bibliothèque Nationale in Paris.

As well as being the first French music dictionary, this volume can claim the distinction of being the third music dictionary to be printed anywhere. A preliminary edition appeared in 1701, the first numbered edition in 1703, and a second edition in 1705. Since the sixth edition was published in Amsterdam ca. 1710, this third edition must have been issued between 1705 and 1710. An English translation was made by James Grassineau (No. 7).

The Dictionnaire de musique is largely a glossary of terms, but it lists the names of some music theorists. Following the dictionary, at page 263, there is a table of French musical terms with cross-references to Italian, Greek, or Latin terms in the main text. An essay on the pronunciation of Italian, French, and Latin for singers is found on pp. 331-52. Pages 353ff contain a list of writers on music partially classified by language.

Many musical examples and tables are included in the volume. The missing pp. 15-18 and the plate following p. 156 have been replaced by photographic reproductions from another copy.

2. BUSBY, THOMAS (1755-1838)

ML108 B96

A Dictionary of Music, Theoretical and Practical. To which is prefixed, a familiar introduction to the first principles of that science. 4th ed., with additions and improvements. London, printed for Richard Phillips, 1817.

The first edition was published on a serial basis beginning in 1786, but even with the collaboration of Samuel Arnold it was never completed. Other editions were published by R. Phillips in 1801, 1806, 1811, and 1813 (the first printing of the fourth edition). An American edition was published in Philadelphia by G. M. and W. Snider in 1827.

Perhaps known more for his general history of music (1819) compiled from Burney's (No. 19) and Hawkins's (No. 24) histories, Busby was also an organist and composer of dramatic works.

The Introduction sketches the origins and progress of music and explains its basic principles, together with a discussion of ornaments, expression, markings, and abbreviations. The articles in the dictionary proper are usually short, although a few are one page or more in length. There are a great many Greek and Latin terms but no biographical entries. A few historical articles, frequently on subjects peculiar to English music, e.g., "Cries of London," have been included.

3. DANNELEY, JOHN FELTHAM (1786-1836), editor

ML108 D18

An Encyclopaedia or Dictionary of Music; in which not only every technical word is explained, the formation of every species of composition distinctly shewn, their harmonies, melodies, periods, cadences, and accentuation, but the various feet employed in music, diapasons of instruments, terms of the ancient Greeks, &c. &c. . . . London, printed for the Editor and published by Preston, 1825.

Danneley was an English organist and teacher in Ipswich. He studied with Anton Reicha in 1816 during a visit to Paris.

The Preface indicates that this book was designed for the music student. In regard to musical performance the author comments that tempo markings are among those words which, while originally of relative meaning, have taken on positive interpretations by observations of the tempo "in which the compositions of Haydn, Mozart, Beethoven, Handel, etc., are performed by the most celebrated professors."

A great number of Greek and Latin terms are glossed as well as an assortment of German, French, Italian, and English words. Some entries are historical in coverage, but there is no biography. A large number of organ stop names are listed. Two hundred and fourteen musical examples are found at the back, preceded by an index to these examples. The last eight pages are a catalog of new music published by the firm of (Thomas) Preston.

4. FRAMERY, NICOLAS ÉTIENNE (1745-1810) and
PIERRE LOUIS GINGUENÉ (1748-1816), editors

ML100 A2F8

Encyclopédie méthodique. Musique, . . . Tome Premier. Paris, chez Panckoucke, 1791. Installments XLIII and LXXIX of the Encyclopédie méthodique, ou par ordre de matières; par une société de gens de lettres, de savans et d'artistes.

In the music section of this classified version of the earlier Encyclopédie are contained selected articles from the earlier work and its supplements, and the Dictionnaire de musique of J.-J. Rousseau (No. 10). The IaU copy of Vol. I (two physical volumes) includes entries through "Gymnopédie." The second volume was completed in 1818 by De Momigny.

Most of the articles define musical terms or discuss music history and theory, but some are biographical. Articles such as "Accord," "Basse continue," "Basse fondamentale," and "Dissonance" are almost of treatise length, but others are relatively short. Most of the articles are signed. The Abbé Feytaud had charge of the theoretical and systematic articles, M. Roquefort supervised the articles on instruments, and M. Ginguené was responsible for the articles on history, musical taste, and the philosophy of music, incorporating material from Burney (No. 19).

It should be mentioned that Vol. IV of the "Arts et Métiers" section of the Encyclopédie méthodique contains extensive descriptions of musical instrument manufacturing.

5. GERBER, ERNST LUDWIG (1746-1819)

ML105 G36

Historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgel- und Instrumentenmacher, enthält. . . . Zweyter Theil N-Z. Nebst einem sechsfachen Anhang.
Vol. II of two. Leipzig, verlegt Johann Gottlob Immanuel Breitkopf, und Compag., 1792.

Vol. I was published in 1790. This first attempt to compile a comprehensive and exclusively biographical dictionary of musicians grew out of Gerber's project to make a collection of portraits of musicians for which he wrote biographies based on material gathered by J. G. Walther for an enlargement of his Lexikon.

Each entry contains biographical information in varying detail, a list of published works usually with publisher and date, the locations of manuscripts, sources of biographical information, and cross-references to other names and to varied spellings of names. An asterisk preceding a name indicates the existence of a portrait of the musician.

The "Anhang" contains the following: lists of portraits, statues, busts, copper-engraved silhouettes, and medallions of famous musicians, in most cases giving their location; a list of engravings of famous organs, with the source of the engraving; and a list of instruments giving the inventor and improver with the dates of invention and improvement.

This dictionary is supplemented by the work described in No. 6.

6. _____

ML105 G363

Neues historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, kunstvoller Dilletanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen Enthält. . . . Leipzig, bey A. Kühnel, Vols. I-II, 1812; Vol. III, 1813; Vol. IV, 1814.

This is a complementary and corrected version of Gerber's Lexikon of 1792. Names from the first work appear only if there is additional information to be added or corrections to be made in the original article; thus, access to the earlier edition is necessary. These names are followed by a dash (—).

In the preface Gerber surveys the condition of vocal and instrumental music and musical literature at the beginning of the nineteenth century and acknowledges sources from which he has received information for this new compilation.

The biographical information and lists of works of living musicians is complete only up to 1801. A key to the abbreviations used appears in Vol. I on the first page of the main text. The "Anhang" lists copper engravings, wood carvings, paintings, drawings, statues, and busts of famous musicians, in addition to engravings of large organs. There are also lists of inventions which contributed to the development of music and musical instruments. Corrections and additions to the work are in cols. 771-844. Coover, p. 37, list two sources for further corrections and additions to Gerber.

7. GRASSINEAU, JAMES (d. 1769)

ML100 G83 1740

A Musical Dictionary: being a collection of terms and characters, as well ancient as modern. . . . The whole carefully abstracted from the best authors in the Greek, Latin, Italian, French, and English Languages. . . . London, printed for J. Wilcox, 1740.

Another edition was issued at London by J. Robson, in 1769, with an appendix selected from Rousseau's Dictionnaire de musique (No. 10). Grassineau compiled this enlarged translation of Brossard's dictionary under the supervision of Dr. Pepusch and perhaps a Mr. Malcolm. There is no biography, but there are many musical examples and charts, including a chart of the Greek scale with corresponding Latin, Greek, Boethian, Gregorian, Guidonian, and modern notational symbols.

An index of authors is found on pp. 345-47, and a list of books printed for J. Wilcox is on the last page.

8. HOYLE, JOHN (d. 1797?)

Main Lib. ML108 H8

A Complete Dictionary of Music. . . . London, printed for H.D. Symonds, J. Dale, Miller, and J. Sewell, 1791.

The IaU copy is the second edition. The first edition (London, printed for the author and sold by S. Crowder, 1770) was entitled Dictionarium musica [sic].

This is a terminological dictionary defining Italian musical terms for scholars and performers, especially for the author's "fair countrywomen." Musical instruments, tempo markings, and ornaments occupy most of the work. There are no biographical entries and few musical examples or diagrams. Since Hoyle's A Complete Dictionary is largely an abridgment of Grassineau's A Musical Dictionary (No. 7) and of A Short Explication (No. 12), the definitions reflect early eighteenth-century ideas.

9. Kurzgefasstes musicalisches Lexicon. . . . Nebst einer historischen Beschreibung von der Music. . . . Chemnitz, bey Johann Christoph and Johann David Stösseln, 1737.

ML100 A2K9

Authorship is generally attributed to the publishers, but Eitner QL gives a certain Barnickel as editor.

A dictionary of terms and biography, according to the foreword, this pocket-size volume was designed for beginners in music, especially for young people in school, but it has value for anyone desiring information on musical subjects. In the bibliography following the foreword are listed two books by Mattheson, seven by Printz, Heinichen's Anweisung zum General-Bass, Praetorius's Syntagma musicum (Books I and II), Walther's Musicalisches Lexicon, and eight books by Werckmeister, but Walther's Lexicon is the source of most of the material. The historical essay, based largely on Printz's Musica historica, precedes the dictionary proper. The essay ends with a chronologically arranged list of famous musicians from King Solomon's time to the eighteenth century.

The biographical entries are usually short. A large proportion of the terms are Greek and Latin. Many appear to be those found in early treatises. Thus, this dictionary is a good source for eighteenth-century interpretations of the technical musical terminology in medieval and Renaissance treatises.

10. ROUSSEAU, JEAN-JACQUES (1712-1778)

ML108 A2R8

Dictionnaire de musique. . . . 2 vols. Amsterdam, chez Marc Michel Rey, 1769.

This is the second French edition; the first appeared one year earlier (Paris, Duchesne, 1768). A Dutch translation (1769) and an English translation by William Waring (1770) were made, among others (see No. 11). For a further listing of other editions and printings see Coover, pp. 85-87.

The Dictionnaire de musique, although written by a musical dilettante is important in its connection with the Encyclopedists and as a reflection of French musical criticism and taste during the eighteenth century, in spite of Rousseau's strong personal bias. The contents are based on Rousseau's revisions and enlargements of articles originally written for D'Alembert's and Diderot's Encyclopédie. The dictionary is strictly terminological and contains no biography. In Vol. I, p. 142f, there is a table of thorough-bass figures with asterisks placed before those that were most common in French music. At the end of the volume appear ten plates of airs from Rousseau's opera Le devin du village.

Vol. II, letters N-Z, has thirteen plates at the back which are taken from the Encyclopédie (No. 130), and Rousseau's Traité sur la musique (No. 51).

11. _____

ML108 A2R86

A Complete Dictionary of Music. . . . Translated from the original French of J. J. Rousseau, by William Waring. Second edition. London, printed for J. Murray; Dublin, Luke White, 1779.

The first edition of this English translation appeared in 1770.

Among the changes made by Waring are the omission of all material preceding the dictionary proper, and the placing of the musical examples within the text instead of at the end of the volume. Two plates of examples are still bound in at the end.

12. [A Short Explication of Such Foreign Words] As are made use of in Musick Books. [London, printed for J. Brotherton, 1724].
(Bracketed portion of title page has been inked in by hand).

Main Lib. ML108 A2S39

The text is probably based on Brossard (No. 1) and was used by Grassineau for his dictionary (No. 7). It is taken from Rules; or a short and compleat method for attaining to play a thoroughbass upon the harpsichord or organ (London, J. Walsh, 1715?).

According to the Preface, the book was written to acquaint male and female lovers of music with the meanings of the now commonly used Italian terms and was not intended for the use of masters. At the end is a list of tempo and dynamic terms. The appendix contains "An account of printed musick, for violins, hautboys, flutes and other instruments . . ." and "Books printed for J. Brotherton." See Louis Elson, "An Old Music Dictionary," Realm of Music (1892), pp. 251-59, for further information.

Bibliographies and Other Reference Works

13. BECKER, CARL FERDINAND (1804-1877)

ML105 B39

Systematisch-chronologische Darstellung der musikalischen Literatur von der frühesten bis auf die neueste Zeit. Nebst biographischen Notizen über die Verfasser der darin aufgeführten Schriften, und kritischen Andeutungen über den innern Werth derselben. Leipzig, Verlag von Robert Frieze, 1836. Bound with Nachtrag nebst einem Anhang: Choralsammlungen aus dem 16., 17., und 18. Jahrhundert, 1839.

Two other printings appeared with the same date, one without the "Anhang." There were no further editions.

This valuable source of writings on music includes material from the Forkel Allgemeine Literatur der Musik (1792) (No. 15), Gerber's Lexikon (1792, 1812-14) (No. 5), and Lichtenthal's Dizionario e bibliografia della musica (1826). The items in Becker's work are arranged according to the scheme found in the table of contents following the title page of the second "Lieferung." Each entry contains bibliographical information on the book, a biographical note about the author, and critical comments. Only works published before the end of 1834 are listed. Biographical data are given only with the first entry of an author's name. Entries other than the first are designated by an asterisk next to the author's name. The critical judgments other than Becker's are documented, and the books which he was unable to examine receive no comments. Some of the more unusual types of musical literature listed are musical novels and stories, satires and lampoons on music and musicians, and a list of manuscript cop-

ies of writings on music with their location.

The "Nachtrag," with a table of contents preceding it, includes books published before the end of 1838 and five hundred items from the Hofbibliothek in Vienna which had been examined by A. Schmid. A dash after an author's name in the "Nachtrag" indicates that the information or the book listed is supplementary to the entry in the main list.

The "Anhang," a chronological listing of vocal music collections published between 1502 and 1799, lists liturgical books, psalm books, and chorale collections. Monodic music (plain-song) is designated by I, that with figured bass by II, polyphonic compositions by III, Protestant or Reformed church music by *, and Roman Catholic church music by **.

An index of the main body of the work, cols. 572-605, and an index of the "Nachtrag," follow the "Anhang."

14. BONANNI, FILIPPO (1638-1725)

ML460 A2B62

Descrizione degl'istromenti armonici d'ogni genere. . . .
Seconda edizione. Riveduta, corretta, ed accresciuta dall'
Abbate Giacinto Ceruti. . . . [Description des instruments
harmoniques. . . . etc.] Rome, a spese di Venanzio Monaldini,
1776.

The Jesuit priest, Filippo Bonanni, became curator of the Museum Kircherianum of the Collegio Romano in 1698. Given to the Collegio by Athanasius Kircher (see Nos. 104 and 131), this antiquarian collection contained a sizable group of musical instruments. These probably prompted Bonanni to publish the first edition of his Descrizione, entitled Gabinetto armonico pieno d'istromenti sonori (Rome, G. Placho, 1722). In addition to revising the text for the second edition, Ceruti also provided a French translation arranged parallel to the Italian text. The quality of the work is attested to in an endorsement by Antonio Eximeno (see Nos. 21, 22).

The Preface to this revised edition by Ceruti (b. 1737?) describes the Museum and reflects on the origins of music. Following the Preface are a table of contents for the historical essay, pp. 1-51, and a classified index of the instruments to be described. The historical essay discusses the use of musical instruments by the Hebrews and other ancient peoples in secular functions such as public festivals, funerals, and military exercises, as well as in their religious activities. The descriptive paragraphs on individual instruments of the wind, string, and percussion families appears on pp. 52-194. There is a subject index to the descriptions on pp. 195-214. Bound at the end are 140 woodcuts by Arnold Wanwesterout, each illustrating an instrument being played. The page numbers on each plate refer to the location of the description of that instrument.

Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher. . . . Systematisch geordnet, und nach Veranlassung mit Anmerkungen und Urtheilen begleitet.
 . . . Leipzig, im Schwickertschen Verlage, 1792.

This is the earliest comprehensive bibliography of books on music. An Italian translation, with additional entries, was printed as Vols. III-IV of Pietro Lichtenthal's Dizionario e bibliografia della musica (Milan, Fontana, 1826).

Forkel acknowledges Martini's Storia della musica (No. 26), Walther's Musikalisches Lexikon, Adlung's Anleitung zur musikalischen Gelahrtheit and works by Mattheson, Mizler, Marpurg, and Hiller as sources, but he has discovered many additional writings on music himself. The organization is similar to that adopted by Becker in his bibliographic work (No. 13). There are two main parts: the first lists historical works; the second lists literature on the theory and practice of music. The table of contents on pp. xvff gives the subdivisions of these two main categories.

Each chapter is begun by a short essay on the subject of the chapter. The entry for each book contains, in addition to bibliographic information, a list of other editions, sources of reference, other sources of comments on the book, and Forkel's own historical or critical comments.

The last chapter, pp. 485-504, is a list of MSS of books on music with their locations. Pages 505ff are an appendix of addenda. Pages 515-38 are a general index of authors' names and the titles of anonymous works. A reprint of Tinctoris's Terminorum musicae diffinitorium originally appeared on pp. 205-16; however, these pages have been torn out of the IaU copy.

For an evaluation of Forkel's position in the field of musical research see Wolf Franck, "Musicology and Its Founder, Johann Nicolaus Forkel (1749-1818)," The Musical Quarterly XXXV (1949), 588-601. See also No. 23, below.

De fidiculis bibliographia: being an attempt towards a bibliography of the violin and all other instruments played with a bow in ancient and modern times. . . . 2 vols. London, Griffith Farran & Co.
 Vol. I, 1890; Vol. II, 1894.

The IaU copy is No. 40 of sixty printed.

Heron-Allen's bibliography of writings related to string instruments lists almost every conceivable type of material on the subject. Some of the categories are

the following: the construction of string instruments and the materials involved, biographies of violin players and makers, the history of the instruments, literary references to string instruments, catalogs of collections, patents, dictionary articles, and method and instruction books (of which it attempts a complete listing up to 1879).

The frontispiece of this book is a facsimile of the frontispiece and first page of Aurelii Augurelli Arimenensis carminum, liber primus (Verona, 1491). The "Epistle Dedicatory" contains an account of the compilation of the bibliography, remarks on the violin renaissance of that time, and the author's statements on the limitations and shortcomings of the work.

Features of the work which aid in the efficient use of it are a detailed table of contents and a table of plates; indexes of authors and translators, subjects, and items in the supplements; a bibliography; and an appendix of items unavailable for collation or description.

17. RIMBAULT, EDWARD FRANCIS (1816-1876)

ML120 G7R5

Bibliotheca madrigaliana. A bibliographical account of the musical and poetical works published in England during the sixteenth and seventeenth centuries, under the titles of madrigals, ballets, ayres, canzonets, etc., etc. . . . London, John Russell Smith, 1847.

In the Introduction Rimbault states as his object the compiling of a complete list of English vocal music published during the reigns of Elizabeth and James I. He also says that the bibliography can serve as a catalog of the lyric poetry of the time (but he seldom mentions a poet's name) and that collections not listed by the bibliographers Ames, Herbert, and Dibdin are here recorded. The Introduction continues with some theories on the etymology of the word madrigal, a short history of the English madrigal, the full text of the music publishing patent granted to Tallis and Byrd in 1575, and a discussion of early attempts at collecting madrigal poetry. Full bibliographical information on the sources where he found the collections mentioned (sources such as Burney [No. 19,] Hawkins [No. 24], and sale catalogs) is given on p. xv.

The listing of the collections is chronological and covers the years 1588-1638. Each entry gives the full title page, the number and names of the voice parts, the person to whom dedicated, other editions, and the location of copies in England. Under these items is a title or first-line index of the compositions in the collection.

A composer index and an index of first lines of all the compositions comprise the last third of the bibliography (pp. 52-88).

II. HISTORY AND CRITICISM

General Histories

18. BROWN, JOHN (1715-1766)

ML3849 A2B87

A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music. To which is prefixed, The Cure of Saul. A Sacred Ode. . . . London, printed for L. Davis and C. Reymers, 1763.

This is the first complete history of music printed in English, i.e., the historical account reaches the author's times. Viewing man in his savage state in order to discover common passions and principles of action expressed through music, poetry, and the dance, the author describes thirty-six stages in the unification and subsequent separation of the three arts. Brown felt that a reunification was necessary for the arts to return to their ideal state. The "Sacred Ode" is on the curing of Saul's feelings of guilt by David's music. A table of contents is found on p. 23.

An Italian version by Pietro Crocchi (Firenze, Stamperia Bonducciana, 1772), and a German translation by Johann Joachim Eschenburg, Dr. Browns Betrachtungen über die Poesie und Musik (Leipzig, Wiedmannserben und Reich, 1769), were made. The section on poetry was published separately as The History of the Rise and Progress of Poetry (1769).

19. BURNEY, CHARLES (1726-1814)

ML159 B96

A General History of Music, from the earliest ages to the present period. . . . Vols. I and II of four. London, printed for the Author. Vol. I, 1776; Vol. II, 1782.

Both volumes are from the first edition and printing. Vol. II also appeared in a later printing in 1782, using the modern letter s. Vols. III and IV of the first edition were published in 1789, and a second edition of Vol. I was published in 1789. A modern edition in two volumes, edited by Frank Mercer and published by Harcourt, Brace & Co., appeared in 1935. This was later reprinted by Dover Publications.

This is one of the two great eighteenth-century English general histories of music. Burney's first volume appeared a few months before Hawkins's General History (No. 24). The work is based on material gathered by Burney on his trips to the Continent in 1770-1772.

The Preface of the first volume mentions the Greek writers on music, the

existing histories of music, some account of the author's difficulties in compiling the work, and his oft-quoted definitions of music, melody, consonance, and dissonance. Vol. I covers Egyptian, Hebrew, Greek, and Roman music up to ca. A.D. 150. Pages 497ff contain additional notes which are not referred to in the main text. An essay on ancient instruments begins on p. 508 and is followed by a list and description of the nine plates of Vol. I, of which IV-VI are at the back. The other plates, except for Plate I (missing from the IaU copy) are within the text.

Vol. II begins with the introduction of music into the church and proceeds through the middle of the sixteenth century. Especially notable are the discussions of Flemish and English composers of the fifteenth and sixteenth centuries and important musical examples from their works. At the end of the volume are further examples of works by John Shepherd, Christopher Tye, Robert Johnson, and Robert Parsons.

The table of contents for each volume precedes the main text.

20. EASTCOTT, RICHARD (1740-1828)

ML60 E13

Sketches of the Origin, Progress and Effects of Music, with an account of the ancient bards and minstrels. . . . The second edition corrected.
Bath, printed and sold by S. Hazard, 1793.

The first edition appeared earlier in 1793. The IaU copy is autographed, "Jenny Lind." Eastcott was a British clergyman with an interest in music, who, in addition to writing this historical essay, composed six piano sonatas and some songs.

Having discounted Burney and Hawkins (Nos. 19 and 24) as being too scientific, the author intends to keep his account amusing in order not to discourage his readers from musical studies.

The main body of the text describes the state of music among the Egyptians, Hebrews, Greeks, and Romans, based on Biblical authority. The physical and imitative effects of music, according to ancient and modern authors, are mentioned. Following quotations from Shakespeare on music, a discussion of the music of the spheres, and a section on the ancient bards, Eastcott gives his opinion of Milton, Luther, Cromwell, Dr. Busby, Frederick the Great, and others.

Of especial interest to the student of English music history is Eastcott's account of the establishment of the Royal Academy of Music, and the history of the first degrees and professorships of music in England. A section on musical taste contains his views of contemporary music and his opinions on the clarity of the words in church music, pp. 169-94. In conclusion, he illustrates the utility of music by citing Handel's Foundling Hospital concerts.

A supplement describes the musical instruments of Solomon's Temple according to Josephus and contains observations on music in Holland, Austria, Germany, and Italy, in the form of a letter from a "Sincere Friend." Following this letter are comments on the question of the ancients' understanding of counterpoint, additional information on church music and the physical power of music, and a paragraph on Abbé Vogler's orchestration. There are additional notes which are not indicated in the main text.

There is no index, but included are a table of contents and lists of the members of the Literary Club and the subscribers to the Sketches.

21. EXIMENO Y PUJADES, ANTONIO (1729-1808) ML159 E9

Dell'origine e delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione. . . . Rome, nella stamperia di Michel' angelo Barbiellini, 1774.

22. _____ ML159 E93

Del origen y reglas de la musica, con la historia de su progreso, decadencia y restauracion. Obra escrita en italiano por el Abate Don Antonio Eximeno. Y traducida al castellano por D. Francisco Antonio Gutierrez. . . . 3 vols. Madrid, en al Imprenta Real, 1796.

Although Eximeno was a Spanish Jesuit like Arteaga (see No. 27), this work was originally written in Italian, and only later translated into Spanish by Francisco Antonio Gutierrez.

The history concentrates on a theoretical approach to music but separates it from mathematics by appealing for a more natural and artistic method of teaching counterpoint and by advocating the application of the rules of prosody to musical composition. The generally held opinion that Eximeno encouraged the use of folk-song as a basis of musical composition has been found to be a nineteenth-century interpretation of his statements (see Alice M. Pollin, "Toward an Understanding of Antonio Eximeno," Journal of the American Musicological Society X/2 [Summer 1957], 86-96).

The large divisions -- Introduction, Part I, and Part II -- are broken down into articles, the titles of which are listed as a table of contents immediately preceding the main text. The Introduction, subtitled "Dizionario di musica," contains definitions of terms and explanations of music fundamentals. The use of algebra in determining proportions and series, temperament, ancient musical systems, notation, and modes are other subjects discussed here.

Part I begins with ancient and modern opinions on the origins of music taken from Pythagoras, the Greek philosophers, Galileo, Euler's Tentamen novae theoriae musicae, Tartini's Trattato di musica (1754), and Rameau. "The Rules of Music," outlined in Book III of the first part, are illustrated by musical examples from Palestrina, Nanini, Clari, Pergolesi, Corelli, and Real Pastorella Ermelinda Talea, the widowed Electrix of Saxony. These are collected at the rear in fold-out plates. Nanini's and Palestrina's compositions have a fundamental bass and a figured bass added. Book IV is a method book for writing species counterpoint and fugue.

Part II devotes one book each to the progression, decadence, and restoration of music. According to Eximeno, the decay of music occurred during the period from the fall of Rome until the sixteenth century; subsequently the rise of instrumental music and especially the invention of opera contributed to the rebirth of music.

Bound at the end are a "Lettera d'un amico all'autore dell' opera" by Eleuterio Filalete and a "Risposta" by Eximeno. The musical examples within the text are further supplemented by a plate of Canadian, Indian, Chinese, Venetian, Spanish, French, and English popular songs, added at the end.

Each of the volumes in the Spanish translation has its own table of contents. Volume I contains Books I and II of the original, with errata and four fold-out plates at the back. Volume II contains Books III and IV with errata and seventeen fold-out plates at the back. Volume III contains all of Part II, with errata list and one plate at the back.

23. FORKEL, JOHANN NICOLAUS (1749-1818)

ML159 F3

Allgemeine Geschichte der Musik . . . Mit fünf Kupfertafeln. 2 vols.
Leipzig, im Schwickertschen Verlage. Vol. I, 1788; Vol. II, 1801.

Forkel has sometimes been called the founder of musicology, largely because of his Allgemeine Litteratur der Musik (No. 15), his biography of J. S. Bach, and this history of music. He is notable for being one of the few men of his time to recognize Bach's genius.

This history, extending only to the first part of the sixteenth century, utilizes material previously gathered by Martini (see No. 26), Burney, and Hawkins, but it is based on a more philosophical point of view than the histories of Burney or Hawkins (Nos. 19 and 24).

The lengthy introduction contains, among other items, a revision of Forkel's systematic arrangement of musical subjects which first appeared in his Über die Theorie der Musik (1777). Following the detailed table of contents is a description of the five plates of musical instruments located at the back of the first volume. Vol. I covers the origins of music, and music among the Egyptians, Hebrews, Greeks, and

Romans, with bibliographies for Hebrew and Greek music.

Volume II, with its own table of contents, begins with a 79-page "introduction" on philosophical, critical, and practical matters relating to church music. Interesting comments are made on the behavior of choirs and on performance. The historical account contains sections on theoretical writings and on the difference between sacred and secular music. Valuable musical examples of works by Obrecht, Ockeghem, Josquin, and Isaac, as well as the "Sumer" canon, are interspersed throughout the text. Five plates of examples of musical notation conclude the volume.

Further material left by Forkel for the completion of the history was acquired by Schwickert but was never published. Other details of Forkel's activity as a musical scholar may be found in an article by Wolf Franck, "Musicology and Its Founder, Johann Nicolaus Forkel (1749-1818)," The Musical Quarterly XXXV (1949), 588-601.

24. HAWKINS, JOHN (1719-1798)

ML159 H39 1776

A General History of the Science and Practice of Music. . . .
In five volumes. London, printed for T. Payne and Son, 1776.

Hawkins's general history of music appeared in the same year as the first volume of Dr. Burney's history (No. 19), but Hawkins's work was less favorably received than Burney's. It has only been republished twice, in 1853 and in 1875, both printings by Novello and Co.

Sir John Hawkins was an author, lawyer, magistrate, biographer of Dr. Johnson, and editor of an edition of Walton's The Compleat Angler.

Vol. I is introduced by a "Preface" and a "Preliminary Discourse" which explains the method to be followed in the work and the reasons for writing the history. His purpose was to give music a position of equal respect with the other arts by presenting true and valid statements concerning music. "The method pursued for these purposes will be found to consist in an explanation of fundamental doctrines, and a narration of important events and historical facts, in a chronological series, with such occasional remarks and evidences, as might serve to illustrate the one and authenticate the other. With these are intermixed a variety of musical compositions, tending as well to exemplify that diversity of styles which is common both to music and speech or written language, as to manifest the gradual improvements in the art of combining sounds" (Preface).

The history is somewhat unorganized, but its outstanding feature is the large number of musical examples and facsimiles of music manuscripts. The historical account ends with discussions of Handel and Geminiani, and very little is said of contemporary developments. Vol. I deals with Greek music and includes lengthy discussions of ancient and medieval music theorists. The main subjects of Vol. II are

musical notation and composers of the early Renaissance. Vol. III is primarily concerned with the music of the late Renaissance. Musical instruments and the early years of the seventeenth century occupy the discussion in Vol. IV. Vol. V concludes the account with coverage of the later years of the seventeenth century and the early eighteenth century. Notable in Vol. V, pp. 394-99, is Geminiani's elaboration of the violin part of the Sonata, Op. 5, No. 9 in A major, by Corelli, Geminiani's teacher. A "Conclusion" comments on "the degree of perfection" of "the present state of music."

Although there is no table of contents for the entire work, an extended index is provided on the last fifty-five pages of Vol. V. Following p. 433 of this volume is an "Appendix" containing further examples of music and poetry for which explanations are given on pp. 480-82.

25. KALKBRENNER, CHRISTIAN (1755-1806)

ML160 K14

Histoire de la musique. . . . Avec IX planches. 2 vols. in one. Paris [et] Strasbourg, chez Amand Koenig, 1802.

Kalkbrenner was famous as an opera conductor, working in Germany until 1798 and later at the Opéra in Paris. He was the father of Friedrich Wilhelm Kalkbrenner, a teacher of Chopin.

This work was originally published in German under the title Kurzer Abriss der Geschichte der Tonkunst, zum Vergnügen der Liebhaber der Musik (Berlin, F. Mauer, 1792). Written for young students of instrumental music, the book devotes separate chapters to string, wind, and percussion instruments. In the preface, the author claims that eighteenth-century French histories of music lacked order and sound judgment. He laments that no French musician has arisen to follow in Rameau's footsteps, but predicts the rise of France to a dominant position in the musical world in the nineteenth century.

In Vol. I music history is traced from its origins, based on Biblical authority, through Hebrew and Greek music, with lengthy discussions of the dance and Greek musical theory. Included are observations on seven surviving examples of Greek music, with a plate of a Greek song complete with text and letter notation.

Vol. II discusses Roman music and the music of the early Christians through the Gregorian "reform," Guido d'Arezzo's hexachord system, and secular music of the Middle Ages to the first part of the sixteenth century. The only music examples are those at the end of the volume, containing some Greek music, music in mensural notation, and plainchant. There are chapter headings but no table of contents or index.

Storia della musica. . . . 3 vols. Bologna, per Lelio dalla Volpe. Vol. I, 1757; Vol. II, 1770; Vol. III, 1781.

Among Italian general histories of music written during the eighteenth century, Martini's work, even if incomplete, was the most extensive, and it was not until the 1860's that a comparable history of music appeared in Italy.

The historical account does not reach beyond the music of the ancients. Vol. I discusses the music of the Hebrews (based on Biblical evidence), the Chaldeans, and the Egyptians. The latter part of Vol. I contains three "Dissertazioni" which deal with the ancient modes and scales, theoretical matters such as intervals, consonance and dissonance, and the vocal and instrumental music of the Hebrew Temple, including examples of liturgical music. A list of books cited in the footnotes is given on pp. 447-68, an index of subjects on pp. 469-502, and a glossary of "ancient" musical terms on pp. 503-7.

Vol. II begins with a preface reviewing Vol. I and comments on the content of Vol. II, which is an exposition of the theory, philosophy, ethics, and aesthetics of Greek music. A fold-out plate following p. 326 gives the note values of proportional notation in all the combinations of tempus, modus, and prolatio. A bibliography, subject index, and an index of important persons conclude the volume.

Vol. III is devoted primarily to the associations between poetry and music among the Greeks, and to the role of music in the Greek drama. There is a chapter on the theories about music stated by the most important Greek writers and a "Dissertazione" on the effects produced by Greek music. This volume lacks a subject index but has a bibliography and an index of important persons.

Each volume has its own table of chapter headings following the dedication. This is the "small paper" edition (see Julia Gregory, Library of Congress Catalogue of Early Books on Music [Washington, D.C., Government Printing Office, 1913], 170).

Specialized Histories

Le rivoluzioni del teatro musicale italiano dalla sua origine fino al presente. 3 vols. Bologna, per la stamperia di Carlo Trenti. Vol. I, 1783; Vol. II, 1785; Vol. III, 1788.

Arteaga was a Spanish Jesuit who fled to Italy in 1767 following the Jesuits' expulsion from Spain.

A second edition was printed at Venice by C. Palese in 1785, and a German version, translated by Forkel, was published at Leipzig by Schwickert in 1789.

Le rivoluzioni is a good source describing eighteenth-century Italian opera, although the author is unsympathetic toward its excesses. He advocates all the opera reforms of the French Encyclopedists and, in describing the ideal opera, requires that the libretto be good in itself and that the music be servant to the poetry. Arteaga's emphasis on the quality of the libretto is exemplified by his extensive analyses of Metastasio's librettos (Vol. II, 84-200).

Each volume has a table of contents preceding the main text, with corrections at the end. (Corrections and additions to Volume III amount to 124 pages!) Within Volume II is printed "Osservazione intorno ad un estratto del tomo secondo della presente opera inserito nel 'Giornale Enciclopedico' di questa città N. XIII del mese d'Aprile, Anno 1786, colle repliche fatte a queste osservazioni dallo stesso autor dell'estratto, e intitolate 'Difesa della musica moderna', " which is the text (207 pages) of a debate between Arteaga and Vincenzo Manfredini. In Volume III is printed a translation of Abbé Arnaud's letter on opera reform, "Lettre sur la musique à M. le Comte de Caylus."

For further details on this work see Oliver, pp. 129-33.

28. BEDFORD, ARTHUR (1668-1745)

ML3001 B41

The Temple Musick: or, An Essay Concerning the Method of Singing the Psalms of David, in the Temple, Before the Babylonish Captivity. . . .
Bristol, printed and sold by W. Bonny and Roger Warne, 1706.

Bedford was a clergyman and writer who studied at Oxford. He wrote numerous discourses against the profaneness and degenerate state of contemporary music.

The first of Bedford's two works on church music (see No. 29), The Temple Musick deals primarily with early music from Jubal to Moses in the lands of Chaldea, Idumea, and Egypt, and with the sacred music of the Jews. Bedford shows how the Jewish manner of psalm singing is very similar to practices followed in contemporary cathedral services. Of the conviction that some of the Jewish melodies ought to be adapted to English texts, the author gives examples of Jewish chants with English texts and harmonizations, pp. 199-216. He concludes that, because the music of the cathedral services is backed by tradition, music of a theatrical or operatic nature should not be allowed to replace the simple psalm chanting.

The Great Abuse of Musick, containing an account of the use and design of musick among the antient Jews, Greeks, Romans, and others. . . . And also an account of the immorality and profaneness, which is occasioned by the corruption of that most noble science in the present age. . . .
London, printed by J. H. for John Wyatt, 1711.

Part I contains one chapter each on the music of the Jews, Greeks, and Romans based largely on Biblical accounts and other ancient sources. Chapter 4 is on musical abuses mentioned in the writings of the church fathers and the laws made to correct the abuses.

Part II complains of the immodest ballads dispersed "among the meaner sort of people," especially those in Playford's The Musical Companion and D'Urfey's Wit and Mirth. The author makes similar comments on English opera and song collections published in magazines from 1703 to 1710. Lamenting the deaths of Purcell and Dr. Blow, which have led to a decline in English music, Bedford offers recommendations for improving the situation, aimed most directly at church authorities, organists, publishers, composers, and singers.

A table of contents precedes page 1. A canon of four parts in one "according to Mr. Purcell's rule of futing [sic]" appears on pp. 269-76.

For a detailed summary and additional biographical information on Bedford see Orland A. Mansfield, "Bedford's 'Great Abuse of Music'," The Musical Quarterly XVI (1930), 547-62.

30. BURNEY, CHARLES (1726-1814)

ML195 B963 1775

The Present State of Music in Germany, the Netherlands, and United Provinces, or The Journal of a Tour through Those Countries, undertaken to collect materials for a General History of Music. . . .
2 vols. The second edition, corrected. London, printed for T. Becket, J. Robson and G. Robinson, 1775.

The first edition appeared in 1773. A German translation by J. J. C. Bode (Hamburg, Bode, 1773) was published with C. D. Ebeling's translation of The Present State of Music in France and Italy (1771). A facsimile edition of the German version of both journals was published by Bärenreiter as No. XIX of Documenta Musicologica, Erste Reihe. A modern edition of both journals, Dr. Burney's Musical Tours in Europe (London, Oxford University Press, 1959) was edited by Percy A. Scholes, and includes previously unpublished material.

This is the account of Burney's second trip to the Continent which began in July of 1772. On his tours he attempted to absorb the musical climate of each city by hearing music in the theatres, churches, and concert halls and by conversing with the musical leaders of each city. Among the cities visited were Brussels, Mannheim, Munich, Vienna, Prague, Leipzig, Berlin, Hamburg, and Amsterdam. In Vienna Burney talked with Metastasio, Gluck, and Hasse, and in Potsdam he heard Frederick the Great play the flute.

An index of names and some subjects appears in Vol. I, pp. 373-80. Vol. II has a proposal for subscriptions to the author's General History of Music (No. 19) preceding the main text, and an Index, pp. 345-52.

31. GERBERT, MARTIN (1720-1793)

Main Lib. ML3002 A2G3

De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus. . . . 2 vols. Typis San-Blasianis, 1774.

In addition to this history of sacred music, Gerbert is known for his valuable collection of medieval musical documents, Scriptores ecclesiastici de musica sacra potissimum (1784).

The work is divided into four books of which Book I and Part I of Book II are contained in Vol. I. Book I deals with the music of the early Christian era and includes discussions of specific parts of the church service. Book II is devoted to church music in the Middle Ages. Part I of this book discusses Ambrosian and Gregorian chant and describes the manner in which the musical portions of the Mass and Office Hours were performed. A few musical examples and facsimiles of early notated liturgical music are included.

In Part II of Book II, which begins Vol. II, Gerbert provides a compilation of references to music found in the writings of the Church Fathers. Guido's hexachord system also receives treatment. Book III traces the origins and development of polyphony, culminating in the sacred vocal music of the Renaissance, which is discussed at the beginning of Book IV. Gerbert believed that this was the ideal type of sacred music. Since the Renaissance, sacred music had become degenerate through the influence of secular elements, especially instrumental music; thus Gerbert advocates a return to plainsong, chorales, and Renaissance polyphony. Specific subjects treated in Book IV are: the effect of the Council of Trent on sacred music, the music of the Reformed church in the sixteenth century, and sacred music in concertato style. In tracing the history of sacred music through the middle of the eighteenth century, Gerbert discusses developments in each country and mentions the names of many composers and their works.

Each of the two volumes has its own table of contents preceding the main text; the paragraph headings are referred to by number rather than by page number. Following p. 459 of Vol. II is a general index of both volumes. An anonymous Missa in coena Domini for double chorus and continuo is printed on 112 pages near the end of Vol. II and is followed by thirty-five plates of manuscript facsimiles and representations of early instruments.

32. HINRICHS, JOHANN CHRISTIAN (1759-1823)

ML1337 A2H6

Entstehung, Fortgang und jetzige Beschaffenheit der Russischen Jagdmusik. . . . St. Petersburg, gedruckt bei I. K. Schnoor, 1796.

The author was born in Hamburg, studied in Leipzig, and taught at the Schule für Statistik in St. Petersburg until his death.

The work relates the history and development of Russian hunting music, invented, according to the author, in 1751 by Johann Anton Maresch, whose biography appears on pp. 7-14. The music may be played by twenty to forty hornists, each playing only one note. Two plates at the end of the book amply illustrate the manner of performance by giving a "conductor's score" which consists of twenty-eight lines, one for each hornist, on which notes and rests are indicated. A keyboard reduction is given for convenience. The last plate is a four-movement composition, of which one movement each is by Tewes, Haydn, and di Lau. The third movement is unattributed.

See Vol. III of R. A. Mooser, Annales de la musique et des musiciens en Russie au XVIII^e siècle (Geneva, Editions du Mont-Blanc, 1948-51), figs. 151-153, for photo facsimiles of the "conductor's score," the plate showing the instruments, and the title vignette of a performing group of hornists. Eitner QL mentions a French version of this work also published in St. Petersburg in 1796.

33. TAGORE, SIR SOURINDRO MOHUN (1840-1914)

ML338 T184

The Musical Scales of the Hindus: with remarks on the applicability of harmony to Hindu music. . . . Calcutta, printed by I. C. Bose & Co., and published by the Bengal Academy of Music, 1884.

Tagore was an Indian writer on music and musical instruments. He established the Bengal Music School in 1871 and the Bengal Academy of Music in 1881. Upon completion of his European education, he received the Doctor of Music degree from Oxford in 1896.

The IaU copy, formerly in the possession of a Dr. W. Creser of the English Chapel Royal, was autographed by the author in 1899. Written to acquaint European

friends with the characteristic features of Indian music, the first sixty-one pages contain 160 Indian scales classified according to whether they contain seven, six, or five notes. The scales are notated in the Western diatonic system within the octave c' to c". Following the scales are twenty-nine pages of rāgas which use the notes of these scales. The remainder of the work is an explanation of the scale system and of how the rāgas are performed.

Speaking of the harmonization of Indian music, Tagore remains loyal to the preservation of Indian music in its original state. He says that chords "would render the whole thing not only un-Hindu music, but a perfect babel of foreign jargon."

Musicological Studies

34. BELLERMANN, FRIEDRICH (1795-1874)

ML169 B44

Die Tonleitern und Musiknoten der Griechen. . . . Nebst Notentabellen und Nachbildungen von Handschriften auf 6 Beilagen.
. . . Berlin, Verlag von Albert Forstner, 1847.

The IaU copy of this early musicological study by Johann Friedrich Bellermann formerly belonged to Kathleen Schlesinger, noted scholar of Greek music, and contains her important marginal notes and underlined sentences.

Bellermann attempts to systematize Greek musical theory, but the system he proposes lacks consistency and contains too many exceptions. In Miss Schlesinger's book, The Greek Aulos (London, Methuen & Co., 1939), she summarizes and tests Bellermann's theories, revealing contradictions and inconsistencies.

The "Beilagen" are plates of scales with Greek letter notation and facsimiles from Boethius (Neapolitan Manuscript) and Aristides Quintilianus (Wolfenbüttel Manuscript and the Escorial Manuscript). There is no table of contents or index.

35. COUSSEMAKER, EDMOND DE (1805-1876)

ML172 C86

L'art harmonique aux XII^e et XIII^e siècles. . . . Paris, A. Durand et V. Didron, 1865.

The IaU copy is No. 296 of 300 copies printed.

Charles Edmond Henri de Coussemaker published numerous other works of musical scholarship, including a reprint edition of early treatises which continued that prepared in the eighteenth century by Gerbert.

This work is, in effect, an edition of the "harmonic" music (part music) in the Montpellier Manuscript H. 196, with extensive editorial commentary. The three parts are preceded by "Prolegomenes" which describe the manuscript and survey earlier polyphonic compositions and the earlier documents of polyphonic music. Part I traces the development of polyphony; it describes such compositions as organum, motet, rondeau, conductus, and cantinnelle couronnée (melismatic organum); it examines melodic, harmonic, tonal, and rhythmic aspects of the compositions, arguing for the exclusive use of ternary meter in the period; and it shows such techniques as imitation, canon, and double counterpoint. The first part concludes with comments on the difference between sacred and secular compositions, the performance of secular music, and the historical results of polyphonic music, and draws some conclusions about the condition of music at this time.

Part II is devoted to composers of the period, classified as singers, teachers, or *trouvères*. Coussemaker mentions pieces in the Montpellier Manuscript, which were used as examples in the Traité de déchant vulgaire, the treatises of Franco of Cologne and Franco of Paris, and other (anonymous) treatises. He also shows that the *trouvères* were not exclusively composers of monodic music, and lists the names and works of twenty-seven *trouvères*.

Part III consists of a reproduction, in the original notation, of the part music from the Montpellier MS and a transcription into modern notation, with texts. The Appendix to Part III has indexes of the texts and incipits (in folio order as well as alphabetically), and has notes on each of the musical items. There are errors in Coussemaker's transcriptions due to confusion in the reading of the clefs and other misinterpretations of the notation (cf. Yvonne Rokseth, Polyphonies du XIII^e siècle, 4 vols. [Paris, Éditions de L'Oiseau-Lyre, 1935-39]). A general index and a detailed table of contents close the work.

36. _____

ML174 C86

Histoire de l'harmonie au moyen âge. . . . Paris, Librairie
Archéologique de Victor Didron, 1852.

This nineteenth-century musicological study is divided into three parts. Part I examines the vertical aspect of music of the Middle Ages from early organum to the fourteenth century and the rhythm of monophonic music from the Greeks to the twelfth century, establishing the theory that mensural music had its source in the rhythm of Greek music and in the music of the peoples of the North. Part I concludes with a history of notation from neumes to square notation. Pages 211-22 are a bibliography of manuscripts and printed treatises on music of the twelfth through the fourteenth centuries, giving the location and occasionally the contents of the works.

The second part of Histoire de l'harmonie provides French translations of seven medieval treatises, which are listed in the table of contents. Most of these

treatises discuss organum; the anonymous Ad organum faciendum (ca. 1100) is included.

Part III contains colored facsimiles of neumatic and black mensural notation followed by their transcriptions into square and modern notation. Because the transcriptions into square and modern notation. Because the transcription of staffless neumes is conjectural, the facsimiles are perhaps more important than the transcriptions. A criticism of Coussemaker's study is that his use of the term "harmonie" to mean polyphony may cause some confusion.

An index of subjects and names is found on pp. 353ff, and the table of contents is on pp. 367ff. The facsimiles are listed in the table of contents. See A. -J. -H. Vincent's review in Correspondant (Paris, June-July, 1853), on Coussemaker's interpretation of the notation.

37. _____

ML174 C86M4

Mémoire sur Hucbald et sur ses traités de musique, suivi de
recherches sur la notation et sur les instruments de musique.
. . . Paris, J. Techener, 1841.

The IaU copy is No. 44 of 80 published.

Hucbald (ca. 840-930) was the medieval theorist to whom the Musica enchiriadis was for a long time attributed. The only complete musical treatise of which he is now considered the author is the De institutione harmonica.

Coussemaker opens the Mémoires with a short history of Western music from the beginnings of the Christian era to the tenth century. Ambrosian and Gregorian chant along with musical instruments and their use in the church receive the main emphasis. Part I relates the life of Hucbald, and summarizes and comments upon the three treatises then attributed to Hucbald: De institutione harmonica, Musica enchiriadis, and Alia musica. Part I also includes transcriptions of the musical examples in the treatises and a facsimile, facing p. 104, of a tonarium notated in neumes and in the signs supposedly invented by Hucbald, reproduced from the Musica enchiriadis (Paris, Bibliothèque Royale, MS No. 7212).

Part II contains an examination of Hucbald's musical system and is followed by three appendixes. Appendix I explains the Greek musical system; Appendix II discusses neumatic notation and its transcription into modern plainsong notation and contains twelve facsimiles of manuscripts; Appendix III consists of historical essays on the families of musical instruments. A table of contents and a table of plates are provided at the end of the volume.

La mélopée antique dans le chant de l'église latine. . . .
Suite et complément de l'histoire et théorie de la musique
de l'antiquité. Gand, Librairie Générale de Ad. Hoste, 1895.

In this work Gevaert, a prominent nineteenth-century music theorist and writer on music, first revealed that the enormous number of antiphon settings of the Roman liturgy could be reduced to melodic types and were not entirely different.

In the introduction he defends the conclusion he made earlier in Les origines du chant liturgique de l'église latine (1890), that Saint Gregory was not the author or compiler of the so-called Antiphonarium Gregorianus. Gevaert lists the articles which tried to disprove his conclusion. On the leaf following the title page appears a summary of Gevaert's four main premises, written in English by an unknown hand.

Part I of La mélopée antique explains and describes historically and theoretically the musical origin and development of the antiphonal chants of the offices. The fundamentals of the Greek musical system, the Ambrosian hymns, and the manner of singing to the kithara are viewed as preliminary steps in this development. Transcriptions of the then-known examples of Greek music are included. Gevaert goes on to discuss the antiphons themselves, which he classifies into three chronological periods, describing the alterations which occurred in the chants up to the end of the Middle Ages.

Part II is an inventory of the antiphon melodies for the Office Hours classified according to mode. Only those melodies found in documents before the eleventh century have been used for the study.

A table of contents is on pp. 433-34 and an index of the first lines of the antiphons on pp. 435-46.

39. Die Jenaer Liederhandschrift. Herausgegeben von Dr. Georg Holz, Dr. Franz Saran und Dr. Eduard Bernoulli. 2 vols. Leipzig, Verlag von C. L. Hirschfeld, 1901.

ML93 J3H6

This is an edition of a large manuscript of monophonic German Lieder from the thirteenth century. Inscribed in the middle of the fourteenth century, the contents are largely didactic religious songs which were ancestors of the Meistersinger songs.

Vol. I consists of a transcription of the music into modern square notation with the first stanza of text underlaid and the others in stanza form. Footnotes mention peculiarities in the texts and editing problems. An index to persons and places mentioned in the songs is found on pp. 236ff.

The first ninety pages of Vol. II contain the transcriptions of the Lieder into modern measured notation; Saran is responsible for the rhythmic interpretation and Bernoulli for the pitch transcription. Texts of all stanzas are placed under the notes. The editorial notes, p. 85ff, give rhythmic schemes for those songs without music and mention irregularities in the rhythm of other songs.

The critical essays begin on p. 91; these discuss rhythmic aspects of the songs, formal structure, notation, melodic style, modes used, and chromatic alterations. The "Anhang," pp. 195ff, consists of transcriptions of melodies from the Colmar Manuscript in which similarities to songs in the Jena Manuscript are pointed out.

Saran published corrections and additions in "Zu den Liedern der Jenaer Liederhandschrift," Beiträge zur Geschichte der deutschen Sprache und Literatur XXVII (1902), 191ff. See also the article "Jenaer Liederhandschrift" in MGG VI, cols. 1868-72, for an excellent discussion and description of the manuscript, with bibliography. A facsimile publication of the manuscript was edited by K. K. Müller (Jena, Strobel, 1896).

40. MEIBOM, MARCUS (ca. 1626-1711)

ML167 M49

Antiquae musicae auctores septem. Graece et Latine. . . .
2 vols. Amsterdam, apud Ludovicum Elzevirium, 1652.

Meibom's collection of musical treatises is similar to those compiled by Gerbert in the eighteenth century and by Coussemaker in the nineteenth century; however, Meibom provides a parallel Latin translation of the Greek treatises. Meibom (Meiboom, Meibominus), born either a German or a Dane, served at the courts of Queen Christina of Sweden and Frederick III of Denmark but spent most of his life in Holland.

The treatises contained in this collection are: Aristoxenus, Harmonicorum elementorum, Book III; Euclid, Introductio harmonica; Nicomachus, Harmonices manuale; Alypius, Introductio musica; Gaudentius, Introductio harmonica; Bacchius, the elder, Introductio artis musicae; Aristides Quintilianus, De musica, Book III; and Martianus Capella, De musica, Book IX, which is a summary and reorganization of Aristides's De musica.

An essay by Meibom on the significance of the works as a whole precedes the first treatise. In Vol. I his commentaries follow each treatise, while in Vol. II the commentaries are at the end of the volume. Throughout there are numerous plates illustrating the organization of the Greek musical system. The collection is more valuable for the reprints of the treatises than for the Latin translations and commentary, as the translations are occasionally erroneous (MGG VIII, col. 1906).

The same treatises were also reprinted in Karl von Jahn's Musici scriptores graeci (1895). For short descriptions of these treatises and locations of translations into various languages see Reese, MMA, pp. 17-19. See also Reese, Fourscore Classics, pp. 4-5, for a summary and further bibliography on Aristides's De musica.

Biographies

41. LABORDE, JEAN BENJAMIN DE (1734-1794)

ML410 C85L1

Mémoires historiques sur Raoul de Coucy. On y a joint le recueil de ses chansons en vieux langage, avec la traduction & l'ancienne musique. 2 vols. in one. Paris, de l'imprimerie de Ph. -D. Pierres, 1781.

The IaU copy is from the library of Edward Cane and is signed, "E. Cane, 1835."

Laborde (La Borde), a French violinist and amateur composer who studied composition with Rameau, is most famous for his encyclopedic Essai sur la musique (No. 141), from which much of the present item is taken. The work begins with an essay attempting to prove that the Dame de Fayel (Faïel) was the object of the love which Raoul, Chastelain de Coucy, a famous twelfth-century trouvère, expressed in his chansons. The account of the Chastelain is largely made up of extracts and translations from the following writings: the memoirs of M. Pistavy; Fragment de la généalogie de la maison de Coucy by M. Cherin; a history of Vermandois and the church of Saint Quentin by Hemeray (canon of Saint Quentin); the Roman du Chastelain de Coucy et de la Dame de Fayel; and a chronicle written ca. 1380. A list of names of the Chastelains de Coucy concludes Vol. I. There is a table of contents in the "Avertissement" at the beginning of the volume and there are portraits of Raoul de Coucy, Aubert de Fayel, and Gabrielle de Levergies (la Dame de Fayel).

Vol. II of the Mémoires contains the texts (with a French prose transliteration) of twenty-four chansons supposedly by the Chastelain de Coucy and music for twenty-two of them (in square notation). On pp. 99ff is the "Romance du duc de la Vallière" on the subject of the unfortunate love affair of Gabrielle and Raoul.

For a survey of the authorship problems surrounding the Roman du Chastelain de Coucy et de la Dame de Fayel and its music see Friedrich Gennrich, "Chastelain de Coucy, Gui II," MGG II, cols. 1136-45.

42. MÉREAUX, AMÉDÉE (1802-1874)

ML397 M4

Les clavecinistes de 1637 à 1790. Histoire du clavecin, portraits et biographies des célèbres clavecinistes avec exemples et notes

sur le style et l'exécution de leurs oeuvres. Paris, Heugel & Cie., 1867.

Méreaux's large, beautifully printed work contains portraits of important composers and illustrations of clavichords, virginals, spinets, and early clavecins.

The first portion of the work is a history of the harpsichord, in which the author emphasizes the relationship of the instrument to its music and treats in detail the keyboard ornaments of the period. Following this historical essay is a comparative table of the ornaments used by Chambonnières, Purcell, F. Couperin, and Rameau, and a general table of the ornaments classified according to Marpurg with variants by J. S. and C. P. E. Bach. A separate section is devoted to the appoggiatura, the turn, and the trill in compositions of the late eighteenth century.

The largest portion of the work contains essays on individual composers, giving in each essay a short biography, a list of the types of compositions written, a discussion of the composer's style, and remarks on the manner of performance of his works. A short descriptive list of dance movements found in harpsichord music precedes the table of contents at the back.

The composers discussed are: Frescobaldi, Chambonnières, Purcell, F. Couperin, seventeen members of the Bach family, Handel, Marcello, D. Scarlatti, Rameau, Telemann, Porpora, Schroeter, Martini, Paradies, Schobert, Eckard, Clementi, Haydn, Mozart, Dussek, Steibelt, Cramer, Hüllmandel, and Kozeluch. Three volumes of keyboard music by these composers were designed as companion volumes; IaU has only the first (fM21 M46).

III. ESSAYS, MISCELLANEOUS

43. AVISON, CHARLES (d. 1770)

ML3847 A98 1752

An Essay on Musical Expression. . . . London, printed for C. Davis, 1752.

The IaU copy of the first edition has the last two pages copied in by hand from the copy in the British Museum.

Avison was an English organist, composer, and writer on music, who lived most of his life in Newcastle-on-Tyne, where he held positions as organist, conducted concerts, and composed concertos. He is said to have been influenced by Geminiani.

The Essay grew out of Avison's prefatory remarks to his last set of concertos and resulted in what has been called the first serious attempt at musical criticism by an English writer. In this regard Avison was a representative of Encyclopedist opinion in England, and in this work he incorporated ideas from D'Alembert's Discours préliminaire and Rousseau's articles on music in the Encyclopédie. Since the second edition, which is listed as the following entry, is actually the more valuable, the commentary on the contents will be given under that item. A third edition was published by L. Davis (London, 1775).

44. _____

ML3847 A98 1753

An Essay on Musical Expression. . . . The second edition, with alterations and large additions. To which is added, a letter to the author, concerning the music of the ancients. . . . London, printed for C. Davis, 1753.

In Part I of this second edition Avison discusses the psychological effects of music, points out analogies between music and painting, and reaches the conclusion that a perfect musical composition must maintain the correct balance of melody, harmony, and expression. Part II, "On Musical Composition," expresses the author's outspoken opinions of specific composers from Palestrina to Handel. Avison's disapproval of Handel as expressed in the first edition of the Essay evidently was altered by the Remarks on Mr. Avison's Essay on Musical Expression (No. 49), by William Hayes, since Handel receives favorable comment in this second edition. Part III is especially valuable as it deals with performance practices as related to specific instruments and types of music.

The "Letter on the Music of the Ancients," by Dr. Jortin, consists of comments on quotations from Greek and Roman authors concerned with music theory, prosody, and early organs. Avison's "Reply to the Author of Remarks on the Essay . . ."

occupies fifty-three pages near the close of the volume. At the end is the proposal for Avison's edition of Benedetto Marcello's psalm-settings which was to accompany the Essay; this was published in 1757. There is a list of books printed for Charles Davis on the last page.

45. BEMETZRIEDER, ANTON (1743- or 1748-1817)

ML3916 B33

Le tolérantisme musical. . . . Paris, chez l'auteur et chez Onfroy, 1779.

The work is concerned mainly with the controversy between the followers of Gluck and Piccinni, mentioning members of each camp by name. The author asks for musical tolerance, as the title suggests, arguing that since music is a natural and universal art there is no such thing as specifically German, Italian, or French music. He quotes from Addison's The Spectator and from Court de Gebelin's works on pronunciation and the history of language. The author's opinions of Piccinni's Roland, Gluck's Armide, Alceste, Orfeo, and his two Iphigénies are also offered. In spite of Bemetzrieder's "tolerance" he seems to preserve distinctions between national musical styles. The last few pages betray his esteem and preference for French music, especially French opera. (See also Nos. 63 and 83.)

46. [CHABANON, MICHEL PAUL GUI DE (1730-1792)]

ML3800 A205

De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre. Paris, chez Pissot, 1785.

This is a revised version of Chabanon's Observations sur la musique, et principalement sur la métaphysique de l'art (1779), with the addition of a second part "Des propriétés musicales des langues," and an essay entitled "Considérations sur les langues" (having little to do with music). A German translation of the Observations, Ueber die Musik und deren Wirkungen by Johann Adam Hiller, was published in 1781.

The "Preliminary Reflections," pp. 1-24, outline the work and list in question form the subjects to be discussed. Part I considers music itself, first defining the component parts. Chabanon then explains music as an art of imitation, illustrates the manner in which music produces the imitation, discusses Mondonville, Rameau, Grétry, Lully and the beginnings of French opera, and how music should be adapted to the sentiments and passions of the words. The manner in which music imitates is based on some ideas of the Abbé Morelet. In Chapter 16 Chabanon classifies musical caractères (or feelings) into four categories: the tender, the gracious, the gay, and the lively or loud. He discusses each separately and gives directions for their use. Chapter 18 deals with musical style from the standpoint of composition and execution,

with particular attention to opera recitatives.

Part II is concerned with setting words to music and with the writing of words to be set to music, i. e., opera librettos. Greek tragedy with its close alliance of words and music should be taken as the model to be followed in operas and oratorios according to Chabanon. In Chapter 6 he defines the beautiful in music as a simple, natural melody, new and pungent. The rest of Part II discusses the public's artistic taste and judgment. The volume includes a plate of four American Indian songs with comments on p. 393. There is no index or table of contents.

47. CROTCH, WILLIAM (1775-1847)

ML160 C94

Substance of Several Courses of Lectures on Music, read in the University of Oxford, and in the metropolis. . . . London, printed for Longman, Rees, Orme, Brown, and Green, 1831.

This is a collection of six of Crotch's lectures on music: "On the Three Styles of Music; The Sublime, the Beautiful, and the Ornamental"; "On Musical Expression"; "The Rise, Progress and Decline of the Art"; "The Names of the Most Distinguished Composers in Various Styles"; and "On the Present State of the Public Taste in this Nation." An introductory lecture discusses equal temperament and the need for an improvement of taste. Throughout there are footnote references to Specimens of Music (not held at IaU), a collection of examples in keyboard reduction designed to accompany this set of lectures. The tenor of the lectures is somewhat philosophical and idealistic, especially the one on musical taste. The work abounds with quotations from Lectures on Painting by Sir Joshua Reynolds.

The Frontispiece is a "Chronological Chart of Some Principal Composers, " Josquin to Meyerbeer. Following the lectures are separate indexes of authors quoted, composers' names, and subjects. A "List of Publications by Dr. Crotch" is found on pp. 171-175; many of these are piano arrangements, but some are original compositions. The volume was previously owned by Sir John Hope of Craighall.

48. [GRIMM, FRIEDRICH MELCHIOR VON (1723-1807)]

ML1727.3 G8P4

Le petit prophète de Boemischbroda. [Paris, 1753 ?]. Bound with Considérations sur quelques abus de l'esprit, en matière de littérature. Amsterdam et Paris, chez la V. Delormel & Fils, 1756.

One of the earliest pamphlets to appear in Paris in the "Querelle des Bouffons" during the middle of the eighteenth century was this musical fairy tale. Peter Gradenwitz is of the opinion that it may have been a commentary on the musical style which

was brought to Paris by Johann Stamitz and that Stamitz is the "Little Prophet." On the other hand, the introductory remarks to the excerpt printed in Strunk, pp. 619-35, make no mention of Stamitz. This excerpt is annotated with notes taken from J. -J. Rousseau's copy of the pamphlet identifying persons referred to by Grimm.

The pamphlet describes the dream of the Little Prophet in which a performance of French opera is witnessed; the Little Prophet is then told by a mysterious voice that the Italians have been sent to create a new French opera. The Italians must be obeyed, says the voice, or the Academy of Music (the Opéra) will be destroyed and French theatrical entertainment will revert to the old vaudevilles. A reply to the pamphlet entitled Réponse du coin du roi au coin de la reine by Mathieu François Mairobert de Pidansat, Abbé Voisenon, appeared within the month.

Le petite prophète appeared in several other editions, including a German version by Frau Gottsched, and may also be found in Paul Nettl, Der kleine Prophet von Böhmisch-Brod: Mozart und Grimm (Esslingen, Bechtle, 1953), pp. 53-87. See articles by Peter Gradenwitz in Music Library Association Notes VII/1 (Dec. 1949), 54-64, and La revue musicale XIX (1938), 62-70, for more detailed information on the pamphlet and especially on Stamitz's relation to it.

49. [HAYES, WILLIAM (1706-1777)]

ML3847 A98H4

Remarks on Mr. Avison's Essay on Musical Expression. . . .
London, printed for J. Robinson, 1753. Bound with Avison's Reply
to the Author of Remarks. . . (see No. 44).

Hayes criticizes Avison's compositions (concertos) and reestablishes the eminence of Handel and other composers whom Avison had degraded in the first edition of An Essay on Musical Expression (No. 43). Many of Hayes' remarks show sounder musical judgment than those of Avison and he often succeeds in proving his opinions valid. An organist, choirmaster, composer, and Professor of Music at Oxford, Hayes was probably a superior musician to Avison.

50. [MARCELLO, BENEDETTO (1686-1739)]

ML65 M273

Il teatro alla moda o sia metodo sicuro, e facile per ben com-
porre, ed eseguire l'opere Italiane in musica all' uso moderno.
. . . Naples, nella stamperia di Vincenzo Manfredi, 1761.

The IaU copy is from the fourth edition; the first edition probably was published in 1720. There were other eighteenth-century and later editions, including a reprint by André Tessier in 1887, and a French translation by Ernest David (Paris, 1890). Modern editions include those edited by E. Fondi (Lanciano, 1913) and Andrea d'Angeli

(Milan, 1956). A German translation by Alfred Einstein appeared in Vol. 24 of Perlen älterer romanischer Prosa (1917), and a complete English translation with notes and a valuable introductory essay by Reinhard G. Pauly, "Benedetto Marcello's Satire on Early 18th-Century Opera," was published in The Musical Quarterly XXXIV (1948), 222-33, 371-403, and XXV (1949), 85-105. Also portions (on poets and composers) are translated in Strunk, pp. 518-31.

This is Marcello's famous satire on early eighteenth-century Italian opera, in which he attacks nearly everyone connected with the production of an opera, including librettists, composers, musicians, stage directors, prompters, set designers, mothers of lady singers, et al. It is an excellent work from the literary standpoint and important in the history of opera for the description, if somewhat exaggerated, of contemporary Italian opera.

51. ROUSSEAU, JEAN-JACQUES (1712-1778)

ML60 R861

Traité sur la musique. Vol. XVI of Collection complète des oeuvres de J.-J. Rousseau, . . . contenant diverses pièces sur la musique. Geneva, 1782.

Rousseau's associations with music were primarily through the Encyclopédie, for which he wrote many of the articles on musical subjects. This volume contains some other of his writings on music.

The first in the series of essays is "Projet concernant de nouveaux signes pour la musique," wherein Rousseau explains his new notational system which uses numbers to designate the tones of the scale. The next essay, "Dissertation sur la musique moderne," also deals with the new system of notation. In these two essays Rousseau devotes 193 pages to explaining the need for simplifying musical notation and defending his basically simple, new system of notation. Following p. 193 are three musical examples written in the new notation. The titles are "Menuet de Dardanus," "Carillon milanois," and "Ariette des talens lyriques."

The titles of the other essays are as follows: "Essai sur l'origine des langues, où il est parlé de la mélodie & de l'imitation musicale"; "Lettre à Monsieur l'abbé Raynal, au sujet d'un nouveau mode de musique, inventé par M. Blainville"; "Examen de deux principes avancés par M. Rameau, dans sa brochure intitulée: Erreurs sur la musique, dans l'Encyclopédie"; "Lettre de J.J. Rousseau à M. le Docteur Burney, auteur de l'Histoire générale de la musique"; "Fragments d'observations sur l'Alceste italien de M. le Chevalier Gluck"; and "Extrait d'une réponse du petit faiseur à son prête-nom, sur un morceau de l'Orphée de M. le Chevalier Gluck."

Following these is a series of plates lettered A-O, which are reprints of plates in Vol. VII of Diderot's Encyclopédie (No. 130). Inserted before Plate A are the

principal airs from Rousseau's opera, Le devin du village. There is no table of contents or index.

52. TOSI, PIETRO FRANCESCO (1647-1732)

MT820 A2T72

Opinioni de' cantori antichi, e moderni o sieno osservazioni
sopra il canto figurato. . . . [Bologna, Lelio dalla Volpe,
1723].

The following translations were published after the first edition: an English translation by John E. Galliard, Observations on the Florid Song (London, J. Wilcox, 1742; second edition, 1743); a German translation by Johann Friedrich Agricola, Anleitung zur Singkunst (Berlin, G. L. Winter, 1757); and a French translation by Théophile Lemaire, L'art du chant (Paris, J. Rothschild, 1874). The English translation was reprinted by William Reeves (London, 1906 and 1926), and the original Italian was reprinted by L. Leoni (Naples, 1904) and by Andrea della Corte in Canto e bel canto (Turin, 1933).

In this work Tosi, a famous castrato singer, voice teacher, and composer, protests against the excessive ornamentation and improvisation then prevalent in solo vocal music. He did not advocate the complete abandonment of such practices but only asked that more taste and judgment be exercised in the use of the voice. Evidence of his desire to retain the vocal embellishments is shown by the inclusion in this work of chapters on the appoggiatura, the shake, divisions, recitative, arias, cadences, and passi (passaggi).

There are no table of contents, index, or musical examples in the original; however, Galliard added six plates of examples in his translation.

IV. MUSIC THEORY AND COMPOSITION

Elementary Texts

53. ALBRECHT, JOHANN LORENZ (1732-1773)

MT6 A2A34

Gründliche Einleitung in die Anfangslehren der Tonkunst. Zum Gebrauche musikalischer Lehrstunden nebst einer Erklärung der vornehmsten sowohl in der Vokal- als Instrumentalmusik vorkommenden Kunstwörter, und einem kurzen Abrisse einer musikalischen Bibliothek. . . . Langensalza, im Verlag Johann Christian Martini, 1761.

Albrecht was a German poet and Kapellmeister in Gormar, Thuringia, and composer of piano pieces, cantatas, and a Passion. He also published a work entitled Abhandlung über die Frage ob die Musik bey dem Gottesdienst der Christen zu dulden, oder nicht (Berlin, F. W. Birnstiel, 1764).

The Gründliche Einleitung is a textbook dealing primarily with music fundamentals such as notation, intervals, keys, meters, and musical signs and symbols. Chapter 10 explains the ornaments, and Chapter 12 consists of vocalises. The IaU copy lacks pp. 105-12, which contained the pages of the terminological dictionary through the letters COM. The "musical library" lists practical and theoretical German books on performance and composition, giving place and date of publication for many. Included are the standard eighteenth-century works of C. P. E. Bach, Fux, Kuhnau, Mattheson, L. Mozart, Quantz, et al. A table of contents precedes Chapter 1.

54. BÉTHIZY, JEAN LAURENT DE (1702-1781)

Main Lib. MT6 A2B55

Exposition de la théorie et de la pratique de la musique suivant les nouvelles découvertes. . . . Paris, chez Michel Lambert, 1754.

Béthizy was a proponent of Rameau's theories and attempted to explain them in a simple manner in this treatise. As a composer he is best known for his cantatas and motets. A second edition, corrected and augmented by Béthizy, was published in Paris by F. G. Deschamps in 1764.

Part I, on melody, is concerned with major and minor scales and melodic modulation. The bulk of the work is contained in Part II, on harmony. Chords are explained as having their origin in les corps sonores, and the importance of the fundamental bass is stressed. These points show the obvious influence of Rameau.

Part II also discusses equal temperament, cadences, chord classification, and the basso continuo. The last portion of Part II contains remarks on composition in two, three, and four or more parts, and on imitation and fugue. Another section is devoted to general comments on musical instruments and the voice.

Sixty pages of musical examples follow the main text, and a table of chapter and article titles begins on p. xiv of the preliminary pages.

55. CHOQUEL, HENRI LOUIS (d. 1767)

MT7 A2C54

La musique rendue sensible par la mécanique, ou Nouveau système pour apprendre facilement la musique soi-même. . . .
Nouvelle édition. Paris, chez Christophe Ballard, 1762.

This second edition was followed by another "new" edition published in 1787. The first edition was published in Paris in 1759.

The main subjects discussed are the fundamentals of music, ornamentation, and the tuning of the scale by means of the monochord. Choquel has consulted Kircher's Musurgia (No. 131), Mersenne's Harmonie universelle, Vossius's De quatuor artibus liberalibus, the complete edition of Zarlino's works (1589), and other treatises on the division of the monochord, but he feels he has found a more fundamental and "natural" method for determining the ratios of intervals on the monochord. The solmization of the scales, musical notation, just intonation, and a method for determining tempos by the length of a pendulum cord (chronometer) occupy a portion of the work. Part V, on vocal ornaments, gives directions for the performance of the port de voix, coulé, chute, accent, cadence, martellement, balancement, tour de gosier, flatté, and point d'orgue. Music from Rousseau's Le devin du village, Latin motets by Campra, Lalande and others, and two duets are given as examples for ornamentation studies. Two fold-out plates at the back of the book illustrate the division of the monochord and other strings, including the measurements of the distances between divisions. A detailed table of contents follows the "Avertissement."

56. LUSTIG, JACOB WILHELM (1706-1796)

MT6 A2L97

Inleiding tot de Muzykkunde; uit klaare, on wederspreekelyke gronden, de innerlyke geschapenheid, de oorzaaken van de zonderbaare uitwerkselen, de groote waarde, en 't regte gebruik der Muzykkonst sanwyzende. . . . Gröningen, gedrukt voor den Auteur by Hindrik Vechnerus, 1751.

Muzykaale Spraakkonst: of Duidelyke aanwyzing en verklaring
van allerhande weetenswaardige Dingen, die in de geheele muzykaale
Pra ctyk tot eenen Grondslag kunnen verstreken. . . .
Amsterdam, gedrukt by A. Olofsen, 1754.

Lustig was a pupil of Mattheson (see No. 69) in theory and composition, studied organ with Telemann, and learned organ building from Arp Schnitger. While organist at St. Martin's Cathedral in Gröningen he became a much sought-after authority on organ building. In addition to these two works he translated several literary works on music, including Burney's travels (see No. 30). A second edition of the Inleiding was published by Vechnerus in 1771.

Both of the above-listed works deal with the elementary aspects of music, but their approach to the subject is different. The Inleiding seems to be written for the musical layman rather than for the student of music. It consists of essays on subjects such as composition, harmony, form, and the tempering of intervals, but no musical examples and little historical information are given. A table of contents is given before the main text, and a subject and author index appears on twenty pages at the back.

The Muzykaale Spraakkonst, designed more for the student, explains musical notation, intervals (diatonic, chromatic, and enharmonic), keys, transposition, and other basic matters. The section on musical ornamentation, which has an accompanying plate at the back of the volume, is followed by an extensive section describing many different "Muzykstukken" (musical forms or styles of composition). A glossary of foreign musical terms, an index, and eleven fold-out plates of musical examples are found at the end of the volume. The table of contents preceding the main text lists the chapters by paragraph number rather than by page number.

58. MALCOLM, ALEXANDER (1687-1763)

MT6 M227 1721

A Treatise of Musick, Speculative, Practical, and Historical.
. . . Edinburgh, printed for the Author, 1721.

The IaU copy is a first edition (second edition, London, J. Osborn, 1730 and/or 1731). An abridgment appeared in London in 1776.

Malcolm was a Scottish scientist and writer, best known for two works on arithmetic. He emigrated to America around 1740 and became an active schoolmaster and Anglican parson. He died in Maryland in 1763. Maurer Maurer in Music & Letters XXXIII/3 (1952), 226-31, gives an account of Malcolm's career in America.

This introductory treatise on music is generally considered to be "the first important treatise on the theory of music issued in Scotland" (see Frank Kidson, "Alexander Malcolm," Grove V, 528-29). The work is rather verbose and repetitious and deals mainly with fundamental matters, but it advocates equal temperament in which, as Fuller-Maitland has pointed out, it antedates Vol. I of Bach's Well-tempered Clavier by one year. Sir John Hawkins praises the work in his history of music, Vol. V, 215, (No. 24). Besides fundamentals, the treatise contains a chapter on ancient music with a list of early authors whose writings contain remarks on music, and a section in which ancient and modern music are compared. Six plates of musical examples precede the main text.

There is a detailed table of contents on pp. xiii-xviii. An extensive chapter-by-chapter summary of the contents is given in A Dictionary of Musicians (London, Sainsbury, 1824), Vol. II, 100-101.

59. MARPURG, FRIEDRICH WILHELM (1718-1795) Main Lib. MT7 A2M2

Anleitung zur Musik überhaupt, und zur Singkunst besonders, mit Uebungsexempeln erläutert, und den berühmten Herren Musikdirect. und Cantoribus Deutschlands zugeeignet. Berlin, bey Arnold Wever, 1763.

The Anleitung is divided into three parts. Part I is on the fundamentals of singing, including such matters as voice ranges and articulation. Chapter 7 deals with the appoggiatura, trill, and mordent as vocal ornaments. The sections of primary interest in Part II, which is chiefly on music fundamentals, are Chapters 17, "Von den Passagen," and 18, "Von den Manieren." Each has accompanying musical examples. Part III is made up of exercises -- mostly scales and canons. There are no exercises for ornamentation. A table of contents follows the preface.

60. NUNES DA SYLVA, MANUEL (fl. 1680-1720) Main Lib. MT6 A2N97

Arte mínima, que com semibreve prolaçam tratta em tempo breve, os modos da máxima, & longa sciência da música. . . . Lisbon, na officina de Miguel Manescal, 1704.

Nunes da Sylva was choirmaster of the Church of Santa Magdalena and later master of the chapel of Nossa Senhora da Conceição in Lisbon. An earlier edition of the Arte mínima came out in 1685 and a later one in 1725.

The work is divided into four main sections, though only three are listed in the table of contents preceding the main text. The first section, "Das regras. . . da arte de canto de órgão" deals with the fundamentals of reading white mensural notation. The second section, "Do côpendio da arte de cõtraponto & cõpostura," is on the rules

of counterpoint and composition. In order to indicate clearly which intervals may be used, the author gives tables of the dissonant and consonant intervals built on different degrees of the scale. Suspensions, cadences, and voice leading are also treated in detail. In "Da summa da arte de canto chaõ," the third section, the author explains the proper manner of chanting plainsong. Musical examples of antiphons and other chants are given in order to illustrate the methods of singing the chants of various Offices.

The section not listed in the table of contents is entitled "Trattado das explicações." It contains a section on definitions of musical terms and the divisions of music, and explains the hexachord system. On p. 54 is a "taboada universal" which diagrams the notes of the hexachord system and gives the divisions of the musical scale, the numerical proportions of the scale degrees, and the Greek note names. The rest of this last section provides a more detailed and complete explanation of the subjects which were presented in the earlier three sections.

61. ROUSSEAU, JEAN (17th cent.)

Main Lib. MT7 R85

Méthode claire, certaine et facile pour aprendre à chanter la musique. . . . Cinquième édition, reveuë, augmentée & mise dans un meilleur état. . . . Amsterdam, chez Pierre Mortier, [1710?].

Rousseau was a viola da gamba virtuoso who is best known for his Traité de la viole (1687). The first edition of the Méthode was published in Paris by C. Ballard in 1678.

The main portion of Rousseau's elementary music textbook is devoted to the usual subjects of notation, intervals, scales, and transposition. The author's discussion of the port de voix, cadence, and tremblement only indicates where these are to be used in a melodic line and does not show their execution in notation. The answers to a series of fifteen review questions, pp. 66-87, contain further explanation of the matters previously discussed.

On the overleaf of the title page is a list of music published by Pierre Mortier in Amsterdam.

62. VERSCHUERE-REYNVAAN, JOOS (1739-1809)

MT6 A2V3

Catechismus der Muzijk. Amsterdam and Rotterdam, bij J. de Jong en L. J. Burguliet, 1787.

This text on the fundamentals of music was written by a musical amateur and lawyer who became city organist in Vlissingen in 1769. He also wrote some con-

certos and sonatas for clavier and a musical dictionary (1790).

The instruction book is divided into forty-one lessons which are presented in the traditional question-and-answer dialogue. There are many plates of musical examples. Of particular interest is the eighth lesson, pp. 23-28, on ornaments and dynamic markings. Ornaments are illustrated on a plate following p. 28.

Advanced Treatises

63. BAILS, BENITO (ca. 1743-1797)

MT49 A2B4

Lecciones de clave, y principios de armonía. . . . Madrid,
por D. Joachin Ibarra, 1775.

This is a free Spanish adaptation of Leçons de clavecin (1771) by Anton Bemetzrieder (see No. 83) originally written for Denis Diderot's daughter, a pupil of Bemetzrieder. The original French version, with a preface by Diderot, was written as a dialogue between pupil and master. The dialogue is made more interesting with philosophical comments inserted by Diderot. An English translation of the Leçons was made by Giffard Bernard entitled Music made Easy to every Capacity (1785).

The work deals mainly with the fundamentals of musical notation, scale fingerings, modulating scales with fingerings, and the realization of figured-bass lines, with examples of the correct realization of specific progressions, all profusely illustrated by musical examples within the text. The last lesson, No. 11, is a direct translation which retains the dialogue style.

A table of contents follows the dedicatory letter, and a plate of a harpsichord keyboard with letter names for each key folds out at the back.

64. KELLER, GODFREY (d. 1704)

Main Lib. MT49 A2K29

A Compleat Method for Attaining to Play a Thorough Bass, Upon Either
Organ, Harpsichord, or Theorbo-Lute. . . . With variety of proper
lessons and fuges, explaining the several rules throughout the whole
work, and a scale for tuning the harpsicord or spinnet. . . . London,
printed for and sold by John Cullen, 1707.

Godfrey (Godfry, Gottfried) Keller was a German music teacher and composer who emigrated to England. Another London edition of A Compleat Method was published by R. Meares (ca. 1714) and a reprint appeared in the second edition of William Holder's A Treatise on the Natural Grounds and Principles of Harmony (1731).

Keller's method is written in straightforward, concise language and few words are wasted. All the principles are amply illustrated by musical examples. The author gives first inversion chords extensive treatment and emphasizes contrary motion between the bass and the upper parts. An example of a bass line embellished with passing eighth and sixteenth notes is given. Space is devoted to transposition and the preparation and resolution of discords; exercises in contrapuntal playing are provided. Keller states in his tuning instructions that the major thirds should be tuned "as sharp as ye eare will permit" and all fifths "as flat as ye eare will permit." A discussion of the most important technical points in Keller's method and the index added in Holder's reprint can be found in Arnold pp. 247-50.

65. KIRNBERGER, JOHANN PHILIPP (1721-1783)

MT49 A2K6

Grundsätze des Generalbasses als erste Linien zur Composition.

. . . 2 vols. Berlin, bey J. J. Hummel [1781].

The IaU copy is the original edition. Undated reprints were made by Böhme in Hamburg and by Johann Michael Götz in Munich.

Kirnberger was a student of J. S. Bach from 1739 to 1741 and was violinist for Frederick the Great in Berlin from 1751 until he became Kapellmeister to Princess Amalia of Prussia in 1758, whom he served until his death.

Written as an introductory book to Die Kunst des reinen Satzes (No. 66), this work is directed primarily to young people, as the author believes that thorough bass can be studied before much technical proficiency has been attained by the student.

The first three sections of Vol. I deal with concords, essential discords (*i.e.*, seventh chords), and "accidental discords" (*i.e.*, those occurring in chords other than seventh chords). Other sections explain "filled out" accompaniment, giving variant figurings and rules for the doublings involved.

Vol. II is comprised entirely of musical examples referred to in the first volume. The last of these is the "Andante" from the Trio Sonata of J.S. Bach's Musical Offering, with the figured bass realized by Kirnberger. This is probably the only example of a written-out realization to an entire movement done by a contemporary of the composer. This example, as well as an excellent summary and partial translation, can be found in Arnold, pp. 312-18, 395-97, and 789-92. See also a discussion of the theories of Marpurg and Kirnberger by Joyce Mekeel in the Journal of Music Theory IV (1960), 169ff.

66. KIRNBERGER, JOHANN PHILIPP (1721-1783)

Main Lib. MT40 A2K6

Die Kunst des reinen Satzes in der Musik. . . . Parts II and III
from the second of 2 vols. Berlin and Königsberg, bey G. J. Decker
und G. L. Hartung: Part II, 1777; Part III, 1779.

The two parts in the IaU collection deal with double counterpoint and canon.
A discussion of the more theoretical Vol. I and of other treatises by Kirnberger is
found in Shirlaw, 317-25.

In these parts the amount of explanation has been kept to a minimum and the
musical examples have been emphasized. Although most of the latter, both specific
illustrations and entire works, was written by Kirnberger, there are also complete
compositions by the following composers: J. S. Bach, Gasparini, Handel, C. P. E.
Bach, W. F. Bach, and Fasch in Part II; G. H. Stölzel, J. S. Bach, C. P. E. Bach,
Fasch, Princess Amalia (Kirnberger's employer), and A. Scarlatti in Part III. A
section on musical temperament appears on pp. 179-80, followed by a summary of
Kirnberger's Versuch über die musikalische Temperatur (1776). There is neither
table of contents nor index within these parts.

67. MARPURG, FRIEDRICH WILHELM (1718-1795)

MT49 A2M35

Handbuch bei dem Generalbasse und der Composition mit zwei-
drey- vier- fünf- sechs- sieben- acht und mehrern Stimmen, für
Anfänger und Geübtere. . . . Nebst VI Notentafeln. Zweyte,
vermehrte und verbesserte Auflage. Berlin, verlegts Gottlieb
August Lange: Part I, 1762; Part II, 1757; Part III, 1758;
Anhang, 1760.

Only Part I is from the second edition; the other three sections are from the
first edition, Part I of which was published in 1755.

The work is based on the theories of Rameau and on the practical rules of
C. P. E. Bach. The most valuable feature is a detailed exposition of rules on con-
secutives, which are summarized in Arnold, pp. 485-496. Each part is followed by
six to nine musical examples; each has its own table of contents. In using the index
following p. 272, one must remember that the page references to Part I are not correct
since the IaU copy is a second edition of that part. The "Anhang" contains explanations
of the exercises and a discussion of double counterpoint and fugue. There are eight
plates of music after the "Anhang."

There is a French translation of the Handbuch in the second part of Nouveau
manuel complet de musique vocale et instrumentale (Paris, 1836-38), by A. E.
Choron and Ad. de Lafage.

Traité de la fugue et du contrepoint. . . . 2 vols. Paris,
Imbault, de l'imprimerie de Charles Pougens, 1801.

The original German version, entitled Abhandlung von der Fuge (Berlin, A. Haude & J. C. Spener, 1753-54), was motivated by the publication of J. S. Bach's Die Kunst der Fuge two years earlier. Marpurg had written introductory remarks to the second edition of Die Kunst der Fuge and in the Abhandlung he formulated the principles of Bach's fugal procedure as revealed in the master's work. The French translation was made by Marpurg himself in Berlin in 1756.

Vol. I consists of short paragraphs of text; Vol. II contains musical examples. Not listed in the table of contents for Vol. I is a short history of counterpoint and fugue which appears at the beginning of Part II of Vol. I. The historical essay contains many names of composers, with short notes on their lives and works. A number of the musical examples in Vol. II were used by Kirnberger in his Die Kunst des reinen Satzes (No. 66). Many composers are named, although there are few complete compositions. Some of the composers are: J. S. Bach, the Grauns, Telemann, Pepusch, Leclair, Muffat, Handel, Eberlin, and Kirnberger.

Alfred Mann's The Study of Fugue (New Brunswick, N.J., Rutgers University Press, 1958) has translations of Part I, Chapters 1-6, and Part II, Chapter 7 of the German version (pp. 142-212). The chapter divisions do not correspond precisely with those of the French translation.

69. MATTHESON, JOHANN (1681-1764)

MT49 A2M44 1731a

. . . Grosse General-Bass-Schule, oder: Der exemplarischen Organisten-Probe. Zweite, verbesserte und vermehrte Auflage.
. . . Hamburg, bey Johann Christoph Kissner [1731].

A mutilation of the title page has caused the loss of the imprint date. A much less exhaustive treatment of the thorough-bass practice was given by Mattheson in the earlier version of this work, Exemplarische Organisten-Probe (Hamburg, Schiller & Kissner, 1719). Another printing of the Grosse General-Bass-Schule appeared in 1731, and a condensation of it was published as Kleine General-Bass-Schule (Hamburg, Christoph Kissner, 1735).

The three parts of the work contain preparatory explanations, twenty-four easy "test pieces," and twenty-four more difficult "test pieces," respectively. The subsections of Part I are listed on pp. 181-85. Each of the forty-eight figured basses given as exercises is followed by explanatory notes. In these "Mattheson particularly stresses imitative treatment in the upper parts of a phrase or figure that has occurred, or is about to occur, in the bass" (Reese, Fourscore Classics, p. 68). An index of

subjects and names is provided on pp. 443-59.

70. NASSARRE, PABLO (1664-1730)

MT40 A2N2

Escuela musica, segun la practica moderna. . . . Vol. I of two.
Saragossa, por los herederos de Diego de Larumbe, 1724.

Vol. II was published by the heirs of Manuel Roman in 1723. Nassarre was a blind Spanish theorist and organist at Saragossa; although considered a pedant in Spain, he was regarded elsewhere almost as highly as Cerone. The Escuela música is an amplification of Nassarre's earlier Fragmentos musicos (Saragossa, 1683).

The Escuela is divided into four books. Book I is on the general nature of sound and the effects of music. Book II is devoted to plainsong, including details on the parts of the Mass. Book III, a history of polyphonic music from organum to the sixteenth century, includes a discussion of mensural and proportional notation. The first portion of Book IV deals with the mathematical determination of intervals and other uses of proportions in music; the last section describes the manufacture of musical instruments, but there are no diagrams or other illustrations. A detailed table of contents and an exhaustive index are provided.

71. PLAYFORD, JOHN (1623-1686?)

MT7 P62 1694

An Introduction to the Skill of Musick, in three books. . . .
The twelfth edition. Corrected and amended by Mr. Henry Pur-
cell. London, printed by E. Jones, for Henry Playford, 1694.

An Introduction to the Skill of Musick, which appeared in nineteen numbered editions and five or perhaps six unnumbered editions between 1654 and 1730, was first published as A Breefe Introduction to the Skill of Musick, for Song & Violl. Editions with the present title began the following year (1655).

The first of three books contains "The Grounds and Rules of Musick," the second, "Instructions and Lessons Both for the Bass-Viol and Treble-Violin," and the third, "The Art of Descant, or Composing Musick in Parts." An essay "Of Musick in General," a poem "On the Death of Mr. John Playford," a brief table of contents, and a list of music reprinted for Henry Playford, John Playford's son and successor as music publisher, precede the main text. Some other points of interest are "A Brief Discourse on the Italian Manner of Singing," pp. 31-46; a series of psalm tunes with basses, pp. 46-53; a "Table of Graces Proper to the Viol or Violin," p. 79; and a Gloria Patri canon by John Blow, pp. 141-43.

Book III on composition, chiefly rules of voice leading and counterpoint, is especially valuable because of Purcell's revisions, which first appeared in the twelfth

edition. In the earlier editions Book III had been based on material from Thomas Campion (1567-ca. 1620) as prepared by Christopher Simpson (see No. 78). An excellent article by W. Barclay Squire in *Sammelbände der Internationalen Musikgesellschaft*, VI (1905), 521-67, gives Purcell's alterations of the basses to the psalm tunes, his revisions of the text, and reprints the entire section on composition which was re-written by Purcell.

72. RAMEAU, JEAN PHILIPPE (1683-1764)

Main Lib. MT50 A2R16

Code de musique pratique, ou Méthodes pour apprendre la musique, même à des aveugles, pour former la voix & l'oreille, pour la position de la main avec une mécanique des doigts sur le clavecin & l'orgue, pour l'accompagnement sur tous les instruments qui en sont susceptibles, & pour le prélude: avec de nouvelles réflexions sur le principe sonore. . . .
2 vols. Paris, l'Imprimerie Royale, 1760.-

The Code discusses accompaniment at the harpsichord and organ, the rules of composition, the training of the ear and the voice, and occasionally considers the aesthetic side of music. On the theoretical side, Rameau develops the theory that the chords of the ninth and eleventh are formed from the 9-8 and 4-3 suspensions, respectively, and that the superimposition of the dominant seventh over the tonic is a retardation of the V-I resolution. He also considers all the tones of the scale as notes of repose, depending upon the context.

Rameau's "Lettre à M. d'Alembert sur ses opinions en musique insérées dans les articles Fondamentale et Gamme de l'Encyclopédie" is printed following the Code de musique. Rameau's theories had been criticized by D'Alembert as being too mathematical, but Rameau in the letter offers little to defend himself and only accuses D'Alembert of disloyalty.

A separate section at the end, "Nouvelles réflexions sur le principe sonore," is an important treatise in itself. In it Rameau reaffirms the existence of a single principle from which all music is derived, explains the major mode by selecting sounds from the harmonic series extended to the forty-fifth partial, demonstrates that the minor harmony is derived from the harmonic series, and justifies the existence of the subdominant.

The IaU copy of Vol. II, consisting of music examples for the Code, is photographed from a copy in the Library of Congress. The titles of the chapters and articles in Vol. I are listed as a seven-page table of contents following the title page. For further discussion and partial translation see Shirlaw, pp. 257-74.

73. _____

Main Lib. MT50 A2R17

Nouveau système de musique théorique . . . pour servir d'introduction au Traité de l'harmonie. . . . Paris, de l'imprimerie de Jean-Baptiste-Christophe Ballard, 1726. Bound with Traité de l'harmonie (see No. 74).

Rameau's Nouveau système, published four years after his Traité de l'harmonie, serves as an explanation of the main principles set forth in the Traité; but there are some changes. Between the publication of the Traité and the Nouveau système, Rameau became acquainted with the research of Mersenne and Sauveur on the characteristics of the overtone series. The discovery of the systematic order of the overtones tended to support Rameau's "natural" principles of harmony. For the first time in the history of music, the Nouveau système describes the fourth degree of the scale as the subdominant and defines it as the fifth below the tonic. In Chapter 9 Rameau attempts to prove two of the basic theories of his system -- that all melodies imply a fundamental bass and that the major mode is the most natural scale.

More specific details included are: the score of a "Monologue d'Armide," pp. 80ff, with separate basse-continue and basse-fondamentale lines; examples of errors in the base figures of Corelli's Sonatas for Violin and Bass, Op. 5, at pp. 94-106; and, following p. 144, a table of contents together with a list of other music theory books printed in France. For a detailed summary and partial translation see Shirlaw, pp. 134-154.

74. _____

Main Lib. MT50 A2R17

Traité de l'harmonie réduite à ses principes naturels. . . . Paris, de l'imprimerie de Jean-Baptiste-Christophe Ballard, 1722. Bound with Nouveau système de musique théorique (No. 73).

With this treatise Rameau began the propagation of some of the most important ideas in the history of music theory. His chief objective, as a man of the Enlightenment, was to demonstrate that all music was governed by laws derived from natural principles, and to a large extent he succeeded. The theories of the inversion of chords, the fundamental bass, and the building of chords by the superimposition of thirds are further developments of the ideas of Zarlino and Descartes (see Nos. 81 and 102). Rameau's theories were constantly undergoing changes. In none of his works does he present his final or complete view of a specific idea. D'Alembert's Éléments de musique (No. 99) attempts to codify Rameau's theories but fails by its elimination of supposedly unimportant matters.

The Traité is divided into four books. Book I deals with numerical ratios

as well as with the generation of chords and the relationships between them. Book II describes the fundamental bass and the nature and properties of chords. Practical application of the principles of musical composition is explained in Book III. Book IV treats of the art of the keyboard accompanist and his relation to the new principles.

The work is provided with a detailed table of contents following the preface. Preceding the main text is a glossary of terms, with short definitions and references to their explanation in the main text. On pp. 341ff is a five-voice motet, "Laboravi clamans," with basse continue and basse fondamentale added.

A detailed discussion of Rameau's Traité is found in Shirlaw, pp. 63-133; see also Ferris. For English translations of the Traité see the following item.

75. _____

MT50 A2R172 1752

A Treatise of Musick, Containing the Principles of Composition.
. . . Translated into English from the original in the French
language. London, printed by Robert Brown, for the proprietor,
and sold by John Walsh, 1752.

This anonymous translation of Book III of Rameau's Traité de l'harmonie is a reprint of the translation which first appeared in London in 1737. A translation of Book IV by Griffith Jones exists as A Treatise on Harmony in Which the Principles of Accompaniment are Fully Explained and Illustrated by a Variety of Examples (London, Longman & Broderip, 1795?). Extracts from the preface and Book II are translated in Strunk, pp. 564-74. Excerpts are also translated in Shirlaw, pp. 63-133.

76. [ROUSSIER, PIERRE JOSEPH (1716-1790?)]

MT49 A2R59

Traité des accords, et de leur succession, selon le système de
la basse-fondamentale. . . . Paris, Duchesne[et] chez Des-
sain junior; Lyons, chez Jean-Marie Bruyset, 1764. Bound with
Pascal Boyer, Lettre à Monsieur Diderot. . . . Amsterdam and
Paris, chez Vente, 1767 (see No. 95).

The Abbé Roussier, a French theorist, was a follower of Rameau and published a number of writings on music, including some of Part III of Laborde's Essai (No. 132). Another printing of the Traité des accords was issued upon publication of the companion volume of musical examples in 1775 (see the following item).

Roussier intended to write a practical work on harmony which would minimize the theoretical aspects of the subject. With this in mind, he explains his terminology in the introduction. In Parts I and II the classification and analysis of chords is dis-

cussed; Part II deals with chord progressions. Part III is important for its recognition of previously unknown chords formed by alteration or substitution of notes in a basic chord.

The table of contents preceding the introduction gives a good summary view of the work. See Shirlaw, pp. 326-28, for a short discussion of the Traité.

77. ROUSSIER, PIERRE JOSEPH (1716-1790?)

MT49 A2R6

L'harmonie pratique, ou Exemples pour le Traité des accords.

. . . Mis au jour par M. Bailleux. Paris, chez l'éditeur;
Lyons, chez M. Castaud; Toulouse, chez M. Brunet [1775].

This companion volume to the Traité des accords (see the preceding item) begins with a summary of the rules of chord progression, with musical examples and references to information in the Traité. On p. 4 is an explanation of the letter system of designating chords as given by D'Alembert in the second edition of his Elémens de musique (No. 99). A table of the articles to follow in Part II appears on p. 7.

Part II explains in short articles the proper resolution of chords and illustrates these resolutions with musical examples.

78. SIMPSON, CHRISTOPHER (d. 1669)

Main Lib. MT40 A2S63

A Compendium of Practial Musick in five parts. Teaching, by
a new, and easie method, 1. The rudiments of song. 2. The
principles of composition. 3. The use of discords. 4. The
form of figurate descant. 5. The contrivance of canon.
Together with lessons for viols, &c. The 3d editio. . . .
London, printed by M. C. for Henry Brome, 1678.

79. _____

MT40 A2S63 1714

A Compendium: or, Introduction to Practial Musick in five
parts. Teaching, by a new and easie method, 1. The rudiments
of song. 2. The principles of composition. 3. The use of
discords. 4. The form of figurate descant. 5. The contri-
vance of cannon [sic]. The 5th edition with additions. . . .
London, printed by W. P. for John Young, 1714.

Although better known for The Division Violist (1659), Christopher Simpson also attained musical fame by the writing of A Compendium of Practial Musick. The Compendium was first published as The Principles of Practial Musick Delivered in a

Compendious, Easie, and New Method (London, printed by W. Godbid for H. Brome, 1665). At least eight other editions appeared during the seventeenth and eighteenth centuries.

The several sections are well explained by their titles, but some points of further interest should be mentioned. The principles of composition as outlined in Part II consist of rules for writing a bass line alone and for adding a treble to a bass line. In Part III enharmonic relations and the greater and lesser semitones are given detailed consideration. Part IV contains instructions on setting a bass to a treble, and on setting notes to words; it also offers a short discussion of instrumental music. The last part deals with canon, including catches and rounds.

A lengthy Appendix containing "Ayres for Learners" appears on pp. 145-92. There are pieces for one treble and one bass viol, for two bass viols (with one of the parts printed upside down, for practical purposes), for lute and bass viol, and lessons for treble viol, bass viol, and harpsichord.

80. TÜRK, DANIEL GOTTLOB (1750-1813)

MT49 T91

Anweisung zum Generalbassspielen. . . . Vierte, verbesserte Auflage. Halle, in Commission bey Hemmerte und Schwetschke, 1824. (Colophon: "Leipzig, gedruckt bey Breitkopf und Härtel")

Türk's treatise on thorough bass was first published as Kurze Anweisung zum Generalbassspielen (Leipzig and Halle, 1791). This enlarged version appeared in 1800 and other editions came out in 1816, 1822, and 1841. The Anweisung is one of the last important books on thorough bass and is based largely on the works of Kirnberger (No. 65) and Marpurg (No. 67). The prefaces to the second, third, and fourth editions are printed here preceding the introduction, pp. 1-6.

Chapter 1 explains general musical terminology, additional terms the thorough bass player must know, and the meaning of the bass figures. The common rules for good composition and an overview of the different types of chords are given in Chapter 2. A table of the most usual figurings appears on pp. 144-46. Chapter 3 discusses the triads and their inversions, Chapter 4 the diminished and augmented triads, Chapter 5 the dominant chord, and Chapter 6 the ninth chords. Other chapters treat chords used as suspensions and anticipations, and the pedal point.

Chapters 10-12 deal with accompaniment, both from the standpoint of general principles (Chap. 10, pt. 1) and of specific types of accompaniment (Chap. 10, pt. 2 on the accompaniment of recitatives; Chap. 11 on chorale playing, including examples of improvising at the ends of phrases; Chap. 12 on the accompaniment of unfigured basses). There is a subject index on pp. 373-88, but no table of contents.

Le institutioni harmoniche. . . . Venice, appresso Francesco Senese, 1562.

The first edition of the Istitutioni was published at Venice in 1558. The third edition of 1573 was bound with two other treatises by Zarlino, Dimostrationsi harmoniche and Sopplimenti musicali. All three works were included in an edition of his complete writings in 1588-89. There were also two French versions (See Michel Brenet, L'Année musicale I [1911], 124ff) and a German translation by J. C. Trost that has been lost. J. P. Sweelinck's Compositions-Regeln uses material from this work of Zarlino.

Zarlino was the foremost music theorist of the late Renaissance and the Istitutioni is his most important treatise. Although written after mid-century, it reflects principally the musical practices of the first half of the sixteenth century.

The work is divided into four parts. Part I discusses the origins, nature, and value of music and explains its mathematical aspects. Part II emphasizes the musical theories of the Greeks and the psychological effects of music. Part III is primarily concerned with counterpoint and contains one of the earliest discussions of double counterpoint. Part IV explains in detail the twelve church modes and Chapter 33 contains Zarlino's well-known rules for underlaying a text in vocal music.

The table of contents at the beginning is very detailed, listing each chapter or paragraph heading. There is no index.

Summaries of the Istitutioni can be found in Reese, Music in the Renaissance, pp. 376-79; Reese, Fourscore Classics, pp. 48-49; Grove IX, 400-401; and Shirlaw, pp. 29-57. Passages from Books III and IV are translated in Strunk, pp. 288ff, and a translation of Book III was done by Guy Marco as a dissertation at the University of Chicago in 1956. Numerous other studies of the treatise exist.

V. INSTRUMENTAL AND VOCAL METHODS

Keyboard Methods

82. BACH, CARL PHILIPP EMANUEL (1714-1788) MT224 A2B10 1787

Versuch über die wahre Art das Clavier zu spielen. . . .
Parts I and II of three. Leipzig, Schwickertschen Verlage,
1787.

The first editions of Parts I and III were printed at Berlin by C. F. Henning in 1753. The first edition of Part II appeared with the second edition of Part I and a reprint of Part III (Berlin, G. L. Winter, 1759-62). IaU owns the third edition of Part I and the second edition of Part II bound as one volume.

The first part of the Versuch deals with fingering, ornamentation, and general performance; these subjects are, according to Bach, the three most important aspects of clavier playing. Playing from a thorough bass and improvisatory playing are discussed in Part II. The third part, which the IaU copy lacks, is a collection of eighteen study pieces grouped into six sonatas. The entire work comprises one of the most important eighteenth-century musical treatises; especially valuable is the material on thorough-bass realization, ornamentation, musical style, and interpretation.

A fantasia with arpeggiated chords is bound before the title page of the second part. A table of contents for the second part precedes the introduction. A translation by William J. Mitchell, entitled Essay on the True Art of Playing Keyboard Instruments, was published in New York by W. W. Norton in 1949.

83. BEMETZRIEDER, ANTON (1743-1817) Main Lib. MT224 A2B44 1783

New Lessons for the Harpsichord, containing the principles
and elements of melody and of harmony. . . . With a new geo-
metrical explanation of the musical scale, of the moods and
of the various kinds of music, of the propagation of a sound,
of the phenomenon of Harmonicks or replies of a sonorous
body, &c. &c. . . . London, printed for and sold by the Author,
1783.

There is little direct relationship between this keyboard tutor by Bemetzrieder and the previously discussed Leçons de clavecin or its translation (see No. 63). The first part of the New Lessons, on musical fundamentals, may have been drawn from the earlier work, as also the elementary portions of Parts II and III; however, Part IV, the "New Geometrical Explanation," is entirely new.

Most of the work consists of music, but there are sections of text preceding each part, written in parallel columns of French and English, which outline the subjects explained in that part. Suggestions "To the Musical Reader" on how to use the New Lessons, also written in parallel French and English, precede Part I. Short explanatory notes printed with the musical examples are given only in French.

After the explanation of the fundamentals in Part I, Part II deals with harmony in a detailed manner, with emphasis on modulation. Part III is about chords and thorough-bass practices. Many exercises of chord resolutions and sample figured basses are given. Part IV contains an extensive mathematical discussion and explanation of the scientific basis of music; most of it is based on Pythagorean theory. Included are several plates on which are diagrammed the lengths of strings needed to produce intervals and different kinds of scales.

84. DUSSEK, JOHANN LADISLAUS (1760-1812)

MT222 D9

Dussek's Instructions on the Art of Playing the Piano-Forte or Harpsichord, being a compleat treatise of the first rudiments of music . . . to which are added Op. 32, expressly composed by Ignace Pleyel, six progressive sonatinas with violin accompaniment ad libitum. . . . London and Edinburgh, printed for Corri, Dussek & Co. [1796?].

Dussek's Instructions is divided into lessons of which the first eight deal with the fundamentals of musical notation. Lesson IX, p. 6, "Of the Graces or Ornaments," gives the ornaments as notated and as played. Pages 8ff give rules for fingering and contain completely-fingered scale and "harpeggio" exercises. A "Dictionary of Italian and other Words used in Music" is found on pp. 44-47, and a short table of contractions or abbreviations of terms on p. 47.

The six sonatinas of Pleyel are two- or three-movement works utilizing rondo, minuet and trio, theme and variation, and sonata-allegro forms.

85. GASPARINI, FRANCESCO (1668-1727)

MT68 A2G175

L'armonico pratico al cimbalo. Regole, osservazioni, ed avvertimenti per ben suonare il basso, e accompagnare sopra il cimbalo, spinetta, ed organo. . . . Quarta impressione. Venice, appresso Antonio Bortoli, 1745.

This work was first printed at Venice in 1708, but there was another first edition at Bologna in 1713. L'armonico is probably based on the teachings of Bernardo Pasquini, with whom Gasparini studied. It emphasizes the realization of unfigured

basses, illustrated by many musical examples. Pages 250-55 of Arnold deal with the work's most important points: Chapter 9 on the acciaccatura and Chapter 10 on embellished accompaniment. Embellished accompaniment includes "divisions" of the bass line. Arnold also lists the chapter headings from the table of contents at the end of the treatise.

A list of musical works printed by Antonio Bortoli is on the last page.

86. HOOK, JAMES (1746-1827)

MT252 H66G8 1800

Guida di musica. Being a complete book of instructions for beginners on the grand or small piano forte . . . to which is added twenty-four progressive lessons . . . composed by James Hook. Op. 37. London, printed by Broderip & Wilkinson [1800].

Hook was an English organist and piano teacher and an extremely prolific composer. His output was predominantly piano music, music for light dramas, and songs.

The first printing of a work by this title appeared in two parts: Part I, Op. 37 (London, J. Preston, ca. 1785), and Part II, Op. 75 (London, J. Preston, ca. 1794). Also published was The New Guida de musica, Op. 81 (London, A. Bland and Weller, ca. 1796). The IaU copy is probably a pirated edition of the 1785 version.

This elementary keyboard tutor begins with the usual explanation of music fundamentals, which includes a chart of the "shakes and graces" as notated and as played. On p. 5 Hook mentions his intention to publish a treatise on fingering which, however, apparently never materialized. The twenty-four lessons, in which the notes for both hands are completely fingered, comprise most of the work.

Modern editions of portions of this work are in Leaves from an Old Harpsichord Book, ed. by H. Wall (London, Cramer, 1937), and Classical Bypaths, ed. by E. Haywood (London, Keith Prowse, 1934).

87. [MARPURG, FRIEDRICH WILHELM (1718-1795)]

MT224 A2M33

Die Kunst das Clavier zu spielen. . . . Berlin, bey Haude und Spener, 1751.

Apparently issued in two parts, the first part of the 27-page work was first published in Berlin in 1750 with the second part appearing the following year. According to information found in Fétis, the IaU copy appears to be the first part of the second

edition, of which the second part came out in 1761. Third and fourth editions were published in 1760 and 1762, respectively.

In the "Vorbericht" Marpurg says that the work is based on Couperin's practices, but with his own thoughts and those of the "esteemed Bach" added. Die Kunst is devoted to keyboard fingering of scales and intervals. Four plates of examples and exercises at the end have been photographically reproduced in the laU copy. The fingerings are marked in the examples.

88. Playing the Harpsichord, Spinnet or Piano Forte, made easy by new instructions wherein the Italian manner of fingering is shewn by variety of examples, with choice lessons selected from the most eminent masters, proper for beginners, and very useful for proficients on those instruments or the organ: with concise rules for playing a good thoro' bass. Also an approv'd method of tuning, & a dictionary explaining such words as generally occur in music. London, engraved, printed and sold by Longman and Broderip, ca. 1780.
MT222 P5

Representative of many anonymously published tutors for musical instruments which appeared throughout the eighteenth century, this instruction manual contains the usual fundamentals of musical notation, and music for practice purposes. Popular tunes, dance pieces, and songs from musical plays are included and a few are marked with fingerings for study. The "Graces" are explained on p. 7. The method of tuning mentioned on the title page is that of flattening the fifths and sharpening the thirds. The "Dictionary" occupies only one page, and the "Rules for Playing a Good Thoro' Bass" deal mainly with the interpretation of the figures. Among the composers named are Gardell, Martini, J. Clarke, Wagenseil, Croix, and J. A. Just.

The date of this work would seem to be sometime after 1776, since Broderip did not become Longman's partner until that year. (See Charles Humphries and William C. Smith, Music Publishing in the British Isles [London: Cassell and Co., 1954], 216.)

89. SOLER, ANTONIO (1729-1783)

MT52 A2S68

Llave de la modulación, y antigüedades de la música, en que se trata del fundamento necessario para saber modular: the-
órica, y práctica para el mas claro conocimiento de qualquier
especie de figuras, desde el tiempo de Juan de Muris, hasta
hoy, con algunos cánones enigmáticos, y sus resoluciones.
. . . Madrid, en la oficina de Joachin Ibarra, 1762.

A Spanish monk of the Order of Saint Jerome, Soler served as organist and

master of the chapel at the Royal Monastery of San Lorenzo in the Escorial. He was a pupil of Domenico Scarlatti, and composed a number of harpsichord sonatas, organ concertos, and much dramatic music.

Book I deals with modulation. The first 78 pages are on basic matters such as notation, intervals, and scales. Chapter 10 begins the discussion of modulation: four rules of modulation are given on p. 81 with examples and explanations on the following pages. Twenty-eight plates of notated improvisatory modulations between various keys are given on pp. 91-111 and 122-27. (Pages 121 and 128 are missing from the IaU copy.) These examples, each from three to twelve measures in length, provide a valuable insight into the improvisatory practices of Soler's time.

Book II is on "antique and curious" matters of music. The antique matter is mensural notation and the curious matters are puzzle canons. Of the canons with resolutions, three are by Alfonso Lobo (1555-1617). There is no table of contents, but an index appears on pp. 257ff.

90. TURK, DANIEL GOTTLOB (1750-1813)

MT222 T85 1789

Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen. . . . Leipzig und Halle, auf Kosten des Verfassers; in Kommission bey Schwickert in Leipzig, und bey Hemmerde und Schwetschke in Halle, 1789.
Colophon: "Leipzig, gedruckt bey Joh. Gottlob Immanuel Breitkopf, 1789."

Türk, a professor at Halle University and a pupil of J. A. Hiller, extracted a beginners' method from his own Klavierschule in 1792. A revised edition was printed at Leipzig and Halle in 1802. An English translation and abridgment was made by C. G. Naumberger (London, Preston, 1804); a Dr. Callcott translated Part I into English and summarized the rest of the work in 1803 (British Museum Add. MS 27686, ff. 23, 40).

The "Einleitung" discusses the various types of keyboard instruments, gives suggested pieces for practice, discusses practice routine, and gives some details of fingering, position at the keyboard, and tuning.

The main text begins with an explanation of music fundamentals, such as scales, intervals, notation, and tempo. The discussion of fingering is somewhat lengthy, as is a section on ornaments, including the embellishment of fermatas and cadenzas. The closing portion contains remarks on general performance and the necessity of expressive playing, descriptions of various types of compositions, and a few paragraphs on tuning and temperament.

An index of words and terms follows p. 409, and twelve study pieces are

bound in at the end of the volume.

Other Instrumental and Vocal Methods

91. BORNET l'aîné (? - ?)

MT262 B67

Nouvelle méthode de violon et de musique dans laquelle on a observé toutes les gradations nécessaires pour apprendre ces deux arts ensemble, dédiée à son altesse royale Monseigneur Comte d'Artois, frère du Roi. . . . Paris, chez l'Auteur, [1786?].

Bornet l'aîné was a violinist at the Paris Opéra from 1768 to 1790. He also composed a ballet and edited a violin journal in Paris.

The first part of the Nouvelle méthode is devoted to the most basic aspects of violin playing, such as the tuning of the instrument, scale fingerings, and the execution of simple ornaments. Slurring and interval exercises, as well as scale exercises utilizing the second through seventh positions, are also given.

A group of study pieces, mostly duets, occupy pp. 28-77. These are arranged so that the number of flats or sharps increases by one with each succeeding section of pieces. The named composers are: Champein, Sterkel, Prati, Giordani, Panurge, Gluck, Barrier, Edelmann, Haydn, the Abbé Vogler, and Boccherini. The last five pages are concerned with more difficult techniques, such as double stops, double trills, octaves, and arpeggios.

92. The Compleat Tutor for the German Flute; containing the best and easiest instructions for learners to obtain a proficiency. Translated from the French. To which is added a choice collection of ye most celebrated Italian, English, & Scotch tunes; curiously adapted to that instrument. London, printed for Chas. and Saml. Thompson, ca. 1770.

Main Lib. MT342 A2C78

Anonymous instrumental tutors such as this were often adapted or pirated by publishers in the eighteenth century. At least three other undated publications of flute tutors with complete titles identical to that of this volume appeared in London during the eighteenth century, published by J. Simpson, J. Fentum, and J. Johnson. This particular tutor is probably adapted from Part III of Peter Prelleur's Modern Musick-master (1738) which in turn is a free translation of Hotteterre's Principes de la flûte traversière (1708).

The Compleat Tutor contains fingering charts, a trill chart, an explanation of the "Graces," and rules for transposing, and introduces a method of double-tonguing. Nineteen pages of popular songs and excerpts from Handel's works are given as study materials. A short dictionary of non-English musical terms and a table of the airs or tunes conclude the small volume.

93. GEMINIANI, FRANCESCO (1680?-1762)

Main Lib. MT262 A2G325

The Entire New and Compleat Tutor for the Violin, containing the easiest and best methods for learners to obtain a proficiency with some useful directions, lessons, graces, &c. . . . To which is added a favourite collection of airs, marches, minuets, song tunes, &c. London, John Preston [178-].

Several violin tutors appeared in the eighteenth century under Geminiani's name. Some of them were reprints and adaptations of his The Art of Playing on the Violin (1751), but others were only remotely related to the original tutor. The tutor held at IaU is based on Vol. V of Peter Prelleur's Modern Musick-master (1731); Geminiani's name was used as a selling feature.

The text portion of the tutor begins with an explanation and illustration of the scale fingerings and the general fundamentals of music. Separate sections are devoted to "Rules for Shifting," bowing, and ornaments. A table of ornaments is one feature of the work which is taken from Geminiani's original tutor. On p. 12 is "A Complete Scale of all the different positions of the Fingers upon the Strings." The marches, minuets, and other short compositions are by Giordani, Geminiani, Tartini, and Handel. A dictionary similar to that at the end of The Compleat Tutor for the German Flute (No. 92) is printed on p. 33.

The last page contains a table of all the tunes in the tutor. For further details on early violin tutors see David D. Boyden, "Geminiani and the First Violin Tutor," Acta Musicologica, XXXI (1959), 161-70; XXXII (1960), 40-47; and the Introduction to Geminiani's The Art of Playing on the Violin, facs ed., ed. David D. Boyden (London, Oxford University Press, 1952).

94. HILLER, JOHANN ADAM (1728-1804)

MT278 H46 1792

Anweisung zum Violinspielen, für Schulen, und zum Selbstunterrichte. Nebst einem kurzgefassten Lexicon der fremden Wörter und Benennungen in der Musik. . . . Leipzig, in der Breitkopfischen Buchhandlung [1792?].

A later edition was issued in Graz by C. F. Trotscher in 1795. Hiller is

often considered the founder of the Singspiel. He was known throughout Europe for his conducting of operas and other dramatic works, and published important collections of music and editions of works by his contemporaries.

Claiming that the methods of L. Mozart, Löhlein, Geminiani, and Kauer were not useful (brauchbar), Hiller presents the fundamentals of music and of violin playing concurrently, so that the beginner will understand more clearly and with less difficulty. Chapters discuss holding the bow and the instrument, fingering the scales in the various positions, bowing, and changing positions. Ornaments and other signs are also explained.

The dictionary occupies pp. 56-86 at the end; the foreign words are mostly French and Italian. There is no table of contents or index.

95. LACASSAGNE, JOSEPH (ca. 1720-ca. 1780)

MT835 A2L2

Traité général des élémens du chant. . . . Paris, chez l'auteur
[et] la veuve Duchesne; Versailles, chez Fournier, 1766.

Lacassagne was a theorist and music teacher who lived in Paris under the patronage of the prince de Bouillon, Marie Antoinette, and Elizabeth of France. Fétis says that the Traité was printed in 1742 but was not publicly circulated until 1766.

Basically the work is an elementary textbook for young people on the general aspects of musical training, but some of the subjects treated are of more than passing interest. Among these are cadences (pleine, jetée, double, brisée, and feinte or coupée), agréments, a short section on thorough bass, and an article on taste. Also included are a table of clefs used by the various instruments, articles defining and explaining Italian terms, and types of instrumental and vocal compositions. A number of solo songs are given as exercises.

A curious feature of the Traité is the author's proposal to reduce time signatures to the numerals 2, 3, and $\frac{2}{3}$ and to reduce the number of clefs to one-- the G-clef. Lacassagne's proposal was criticized by Pascal Boyer in "Lettre à Monsieur Diderot, sur le projet de l'unité de clef dans la musique, et la réforme des mesures. . . ." (1767), which is printed in the IaU copy of P. J. Roussier's Traité des accords (No. 76). Lacassagne replied to Boyer in "L'unicléfier musical, pour servir de supplément au Traité général des élémens du chant" (1768). There is a table of contents in the Traité preceding the main text, but no index.

96. MOZART, LEOPOLD (1719-1787)

MT262 M94

Méthode raisonnée pour apprendre à jouer du violon . . . tra-
duite de l'allemand en français par Valentin Roeser. . . .

Paris, chez Naderman et Mad^e Le Menu [1812?].

Johann Georg Leopold Mozart achieved musical fame in his own right through this valuable treatise on violin playing. Originally entitled Versuch einer gründlichen Violinschule it was more popular than the similar treatises of J. J. Quantz and C. P. E. Bach and appeared during the eighteenth century in four German editions (Augsburg, J. J. Lotter, 1756, 1770, 1787, and 1800), two Dutch editions (1756 and 1766), and this French edition. The original was reprinted in 1922 with a foreword by Bernard Paumgartner. It was not issued in English until 1948 when the translation by Editha Knocker was published in London by the Oxford University Press. More recently a facsimile of the third edition (1787), edited by Hans Joachim Moser, was published (Leipzig, Breitkopf & Härtel, 1956). For a more detailed publishing history, see pp. xx-xxvii of Alfred Einstein's Preface to the English translation.

More important than the instructions on how to play the violin are Mozart's sound practical statements on the general performance practices of his own time.

In reality this French version is only a summary translation of the original German. In an attempt to state only the most important points, Roeser has omitted much of the text and several of the original musical examples. The chapter and paragraph numbering does not correspond to that of the original. Twelve duets and a caprice have been added after the text.

Roeser, the translator, was a German clarinetist and composer, who wrote chamber music and music for wind instruments.

97. SCHLEGEL, FRANZ ANTON (? - ?), editor MT342 A2S13

Gründliche Anleitung die Flöte zu spielen, nach Quantzens
Anweisung. . . . Graz, bei J. G. Weingand und Fr. Ferstl,
1788.

This is essentially an abstract of the parts of J. J. Quantz's Versuch einer Anweisung die Flöte traversiere zu spielen (1752) dealing specifically with the flute. Many of the chapter titles are identical with those of Quantz. The correspondence between the chapters of the two works is as follows: I-IX, identical; Quantz X = Schlegel XIII; Quantz XI = Schlegel X; Quantz XII = Schlegel XI; Quantz XIV = Schlegel XII; and Quantz XVI = Schlegel XIV. An additional chapter on how to use the text without a teacher was added by Schlegel. Eight plates at the end of the volume contain a fingering chart (which differs from Quantz's chart), exercises in tonguing, an example of the ornamentation of an adagio melody, and other illustrations taken from the end of Quantz's Versuch. A table of the chapter titles and a price list of flutes sold by Schlegel appear following p. 166.

Ausführlicher und gründlicher Unterricht die Flöte zu spielen.
. . . Leipzig, verlegts Adam Friedrich Böhme, 1791.

Tromlitz was a flutist, composer, and flute maker in Leipzig. He published an earlier flute tutor, Kurze Abhandlung vom Flötenspielen (1786), and followed the Ausführlicher und gründlicher Unterricht with Über die Flöten mit mehren Klappen (1800) as a supplement.

The tutor is designed for self-instruction. The chapter outline follows the order of Quantz's flute treatise; however, Tromlitz attempts to provide directions for producing a pure tone quality and precise intonation, both of which he believes Quantz has ignored. In the chapter on intonation, the author explains which notes in each key need more or less wind pressure to give them their proper pitch. The examples of trills are accompanied by detailed instructions for performance. There are a number of examples of cadenzas, and, on pp. 333-52, appear three ornamented versions of the same melodic line, each successively more complex. A fingering chart for a two-keyed flute follows the dedication. A table of contents precedes the text and an index is found on pp. 376ff.

VI. ACOUSTICS AND AESTHETICS

99. ALEMBERT, JEAN LEROND D' (1717-1783)

ML3815 A2A53

Éléments de musique théorique et pratique, suivant les principes de M. Rameau, éclaircis, développés et simplifiés. . . . Nouvelle édition, revue, corrigée & considérablement augmentée. Lyons, chez Jean-Marie Bruyset, 1766.

The first edition of this attempt at a concise exposition of Rameau's theories was published in 1752 at Paris by David l'aîné. All other editions, 1762, 1772, and 1779, were published by Bruyset. A translation by a Dr. Blacklock appeared in Dobson's Encyclopedia (Philadelphia, 1798), pp. 500-51.

The work shows how Rameau's principles could establish a sound theory of harmony without the support of geometry or other scientific demonstrations. The "Nouvelle édition" differs from the first edition in that it presents Rameau's completed view of the derivation of minor harmony as developed in the latter part of his Démonstration (No. 108).

The three sections of D'Alembert's work deal with definitions and terms, the theory of harmony, and rules of composition. Subjects such as scales and modes, temperament, cadences, treatment of dissonance, Rameau's fundamental bass theories, and rules of continuo realization occupy much of the discussion. Definitions and descriptions of the styles of various dance movements are given, beginning on p. 208. D'Alembert's "Réponse à une lettre imprimée de M. Rameau" appears at p. 211; this is his reply to Rameau's criticism of the articles "Fondamentale" and "Gamme" written by D'Alembert for the Encyclopédie. A table of contents is found on pp. 232-36.

100. _____

Main Lib. MT50 A2A4

Systematische Einleitung in die musikalische Setzkunst, nach den Lehrsätzen des Herrn Rameau. Aus dem Französische übersetzt und mit Anmerkungen vermehret von Friedr. Wilh. Marpurg. Leipzig, Joh. Gottlob Immanuel Breitkopf, 1757.

In this German translation of D'Alembert's Éléments de musique (No. 99), Marpurg attempted to improve on Rameau's theories by making them conform more closely to musical practice. The "improvements" resulted in a combined Marpurg-Rameau system, which, however, did little to advance the theory of harmony. In numerous instances Marpurg actually misunderstood Rameau's basic ideas, especially in maintaining that harmony is derived from a scale of twenty-one pitches, rather than holding that the scale is derived from harmony as Rameau claimed. "It is extremely doubtful if Marpurg really understood the theoretical principles of Rameau, whom he

professed to follow" (Shirlaw, p. 316).

Marpurg's notes are found on pp. 119-36 following the main text. For further discussion of Marpurg's writings on harmony see Shirlaw, pp. 308-16.

101. BALLIÈRE DE LAISSEMENT, CHARLES (1729-1800) ML3805 A2B15

Théorie de la musique. . . . Paris, chez P. Fr. Didot le
jeune; Rouen, chez Et. Vinc. Machuel, 1764.

Charles Louis Denis Ballière de Laissement was a librettist of opéra comique, a friend of Rousseau and the Encyclopedists, and a member of the Academy of Sciences of Rouen.

Part I of the work is on the natural laws of music, and Part II is on the theory of modern music, which, according to the author, consists solely of the natural laws as they have been modified by musicians. Chapter 6 of Part I contains Tartini's arguments against Rameau's fundamental bass theory. The exposition of modern theory (Part II) deals with scales, modes, intervals, temperament, modulation, and transposition. Throughout the work Ballière quotes from sources such as Rameau, D'Alembert, Mersenne, Aristoxenus, Descartes, Tartini, and the Encyclopédie. Ballière's theory of the generation of chords uses the first thirteen sounds of the harmonic series, whereas Rameau used only the first six.

The table of contents begins on p. 176 and is followed by five plates with elaborate geometric diagrams of the diatonic and chromatic scales.

102. DESCARTES, RENÉ (1596-1650) ML3805 A2D24

. . . Musicae compendium. Amsterdam, apud Joannem Janssonium
juniozem, 1656.

Descartes, the famous French mathematician and philosopher, wrote the Compendium in 1618 as a New Year's gift for Isaac Beekman (1588-1637), a fellow mathematician. It was not published until 1650 and was translated into English by Lord William Brouncker in 1653 and into French by Père Nicolas Joseph Poisson in 1658. A new English translation by Walter Robert was issued in 1961 as No. VIII of the series Musicological Studies and Documents of the American Institute of Musicology.

The Compendium deals mainly with the mathematical determination of intervals, giving interval ratios and pitch frequencies of tones in the scale. It devotes considerable space to a discussion of the differences between the tonus majus and tonus

minoris and between the semitonus majus and semitonus minoris. The rules of composition given by Descartes are obviously those of Renaissance vocal polyphony and are probably taken from Zarlino's Istitutioni harmoniche (1558) (No. 81). Other influences of Zarlino are readily apparent. It is through the Compendium of Descartes that many of Zarlino's ideas were passed on to Rameau in the early eighteenth century.

Marin Mersenne (1588-1648) incorporated much from the Compendium and from his correspondence with Descartes concerning material in the treatise into his Questions harmoniques, de la nature des sons (1635) and his Harmonie universelle (1636). A list of these letters, which contain important addenda to the Compendium, appears at the end of Robert's translation.

There is no table of contents or index.

103. KEEBLE, JOHN (1711-1786)

ML3805 A2K26

The Theory of Harmonics: or, An Illustration of the Grecian Harmonica. In two parts. . . . With plates, an introduction to each part, and a general index. . . . London, printed for the Author, 1784.

Keeble was a pupil of Pepusch (see No. 123), and succeeded Thomas Roseingrave as organist of St. George's Church, Hanover Square, London.

Keeble's treatise is divided into the Introduction, Part I, and Part II. In the Introduction the author shows that the tetrachord was the stable factor in Greek musical theory. He then traces the evolution of Guido's hexachord system by means of information drawn from the Greek authors presented in the Meibom collection of treatises (No. 40). Translations of some passages are given. Part I discusses the "non-mathematical" musical doctrines of Euclid, Aristoxenus, and Bacchius the elder, and Part II explains the Pythagorean theories, i.e., "mathematical" musical doctrines. No mere antiquarian, Keeble pronounces in conclusion that "all melodies originated in, and were regulated by, the fundamental bass."

The general index lists the subjects in page order rather than alphabetically. Twenty-nine pages of elaborate diagrams following the text are preceded by an index to the passages in which the diagrams are explained.

104. KIRCHER, ATHANASIUS (1602-1680)

Main Lib. ML3805 A2K58

. . . Phonurgia nova sive conjugium mechanico-physicum artis & naturae paranympa phonosophia concinnatum. . . . Kempton, Rudolphum Dreherr, 1673.

Kircher's Phonurgia nova represents a fuller treatment of subjects previously discussed in the author's Musurgia universalis (No. 131). A German translation of the Phonurgia nova was made by Agatho Cario, pseud. (T. Nislen): Neue Hall- und Thon-Kunst, oder Mechanische Geheim-Verbindung der Kunst and Natur (Nordlingen, Fride- rich Schultes, 1684).

In the first of two books, Kircher discusses the properties of cylindrical and conical tubes, the phenomenon of echoes, and the general nature and properties of sound. Much of this information was taken from Book IX of the Musurgia universalis. Book II of the Phonurgia nova, "Phonosophia nova," defines the differences between consonant and dissonant intervals according to mathematical divisions of a string. Passages on the psychological effects of music and the famous passages on the medicinal and curative effects of music, especially in combating the bite of the tarantula, also appear in this book. A detailed table of contents precedes the main text.

John Hawkins discusses Kircher's description of a speaking trumpet in Vol. IV, 220-23 of his history of music (No. 24).

105. LE PILEUR D'APLIGNY (? - ?)

ML3845 A2L5

Traité sur la musique, et sur les moyens d'en perfectionner l'expression. . . . Paris, Demonville, Saugrain, & Compagnie, [et] l'auteur, 1779.

Le Pileur, a French chemist and writer, is known more for a treatise on dyeing than for this work on the Gluck-Piccinni controversy and musical aesthetics.

The Traité begins with a short historical account of music from its origins to the rise of French opera. The comparative advantages of Italian and French as languages to be set to music in opera are indicated, with French being favored. Some other notable sections are: "Réponse aux objections contre les vers métriques," "Observation sur la manière de noter le récitatif," "Défaut des ariettes italiennes," and "Des vices du style." Most of the latter part of the Traité discusses musical expression, accompaniment, the imitation of nature, style, and musical taste in French opera. Le Pileur quotes from the French edition of Algarotti's Saggio sopra l'opera in musica (1755) on p. 162, and summarizes the sections from Marcello's satire on poets, composers, and singers (No. 50).

There is no table of contents or index, but lists of the section titles are given in Forkel's Allgemeine Litteratur der Musik (No. 15), p. 459, and in Lichtenthal's Dizionario e bibliografia della musica IV, 404-5.

106. MAXWELL, FRANCIS KELLY (ca. 1730-1782)

ML3809 M46

An Essay upon Tune. Being an attempt to free the scale of music, and the tune of instruments, from imperfection. . . .
London, printed for William Boag, 1794.

There are two earlier editions (Edinburgh, C. Elliot, 1781; London, T. Cadell, 1781). Most of Maxwell's life was spent as chaplain of the Asylum in Edinburgh.

The Essay upon Tune is a work in support of the theory of equal temperament. In Part I, "Of the Tune of the Fiddle," the author uses the perfect-fifth tuning of the violin to show the variation of a Pythagorean comma in supposedly equal intervals. He gives rules for minor adjustments in finger position necessary when modulating to an adjacent key in the circle of fifths and for forming the parallel minor scale from a given major scale.

Part II, "Of the Tune of the Organ," extols the virtues of equal temperament, proves its feasibility, and gives directions for tuning in this manner.

A table of contents follows the title page and nineteen plates are inserted at the end of each part.

107. MARPURG, FRIEDRICH WILHELM (1718-1795)

ML3805 A2M3

Anfangsgründe der theoretischen Musik. . . . Leipzig, bey
Johann Gottlob Immanuel Breitkopf, 1757.

Marpurg lived in Paris, Berlin, and Hamburg where he was active as critic, theorist, composer, and editor of contemporary music.

According to the "Vorbericht," the work was designed as an introductory text on the fundamentals of music, enabling the reader to advance to more detailed treatises and theoretical works; however, equal temperament, rather than music fundamentals, is the main topic of the book. The Anfangsgründe is dated earlier than the author's Versuch über die musikalische Temperatur (1776); it represents a pilot study for the more detailed and complete Versuch, containing no significant material that is not in the later work.

108. RAMEAU, JEAN PHILIPPE (1683-1764)

ML3815 A2R17

Démonstration du principe de l'harmonie, servant de base à tout l'art musical théorique & pratique. . . . Paris, chez
Durant [et] Pissot, 1750.

Rameau's Démonstration was written as a communication to the members of the Académie Royale des Sciences. An examination and report concerning the Démonstration, largely compiled by D'Alembert for the Académie, is bound preceding the treatise itself.

The Démonstration is to some extent the most direct successor to the Génération harmonique (No. 109). In the latter part of the Démonstration Rameau investigates, more thoroughly than in the Génération, the relation between the major and minor modes. He arrives at the conclusion that the relative minor mode and the minor tonic triad are generated by the keynote of the corresponding major mode and that the root of the minor triad is a secondary generator. This principle represents a rejection of arithmetic proportion and the "undertone" series as sources of the minor harmony, as Rameau set forth in the first part of the Démonstration.

Following the main text are five plates of diagrams; there is no further illustrative material in the volume.

The Démonstration is discussed concomitantly with the Génération in Shirlaw, pp. 155-254. A summary and further discussion is found in Ferris.

109. _____

ML 3815 A2R19

Génération harmonique, ou Traité de musique théorique et pratique. . . . Paris, chez Prault fils, 1737.

In this treatise Rameau considers harmony as a physico-mathematical science rather than as an aspect of an art intended only for amusement.

The first part of the work, concerned with the acoustical properties of a sonorous body, is presented in a series of theses and observations with which Rameau is able scientifically to support his theory of the fundamental bass. A typical figure of the Enlightenment, Rameau demonstrates that the scientific basis of his theory arises from a set of natural principles: the resonance of a sonorous body.

Elsewhere in the work the author advances the theory of "co-vibration" to justify the subdominant; this theory postulates the existence of sounds below the fundamental pitch of a resonating body. The theory is discarded in the Démonstration (No. 108), but there is no further explanation of the source of the subdominant. The Génération also contains important investigations into the nature of the diatonic system and dissonance, the necessity of equal temperament, the origin of the minor harmony and the chromatic scale, and the use of quarter-tones in "modern" music. At the end of the volume are a table of contents, a glossary of terms, and plates of examples.

For summaries and discussions see Shirlaw, pp. 155-254, and Ferris.

Observations sur les principes de l'harmonie, occasionées par quelques écrits modernes sur ce sujet, & particulièrement par l'article Fondamentale de M. d'Alembert dans l'Encyclopédie, le Traité de théorie musicale de M. Tartini, et le Guide harmonique de M. Geminiani. . . . Geneva, chez Henri-Albert Gosse et Jean Gosse, 1763.

Serre was a Swiss theorist who was also interested in painting and chemistry. He wrote another theoretical work entitled Essais sur les principes de l'harmonie (Geneva, 1753).

Tartini's work was published as Trattato di musica (1754), and Geminiani's as Guida armonica, o Dizionario armonico (1742).

The first half of this work is on D'Alembert's article, which Serre praises as the work of a master theoretician. Tartini is disparaged because of his harmony-from-melody theory which is opposed to the fundamental bass theory as stated by D'Alembert in his article and as originally proposed by Rameau. Tartini's treatise receives detailed treatment. The discussion of Geminiani's work contains a précis of the preface and remarks on the method, organization, and execution of the Guida armonica. Following this is a list of figured-bass symbols for chords built on specific notes.

The table of contents at the front of the book is very detailed, listing each subject to which a separate paragraph is devoted in the main text.

De' principi dell'armonia musicale contenuta nel diatonico genere. Padua, stamperia del Seminario, 1767.

Tartini was most renowned as a violin virtuoso and composer, but he also took an active part in theoretical disputes. His best known theoretical treatise is the Trattato di musica (1754), of which De' principi dell'armonia musicale represents a more concise and clarified version. Many of Tartini's theories were based on ideas in opposition to those of Rameau (see Nos. 72-75, 108-109). Tartini held that harmony was derived from melody rather than melody from harmony.

In De' principi dell'armonia musicale Tartini discusses intervals, natural scales, the fundamental bass, and his own theory of "terzi suoni." These "third sounds" are combination or resultant tones, the phenomenon Tartini first described in the Trattato di musica. A curious feature is a fingering chart for the tromba marina, on p. 91. A detailed table of contents appears on pp. 117-19.

VII. LIBRETTOS AND OTHER VOCAL TEXTS

112. CIBBER, COLLEY (1671-1757)

Main Lib. ML50.5 L6 1729

Love in a Riddle. A pastoral. As it is acted at the Theatre-Royal, by His Majesty's Servants. . . . London, printed for J. Watts, 1729.

Cibber was one of the most notable ballad opera librettists, one who attempted to compete with John Gay, the author of The Beggar's Opera (No. 123). Later in 1729, Cibber adapted Love in a Riddle and produced it under the title Damon and Phillida.

Notices of publications by J. Watts and the cast list are printed before the first page of the libretto. Within the text the airs are designated by Roman numerals, with new numbering for each of the three acts. The corresponding tunes, without basses, appear at the back.

113. COFFEY, CHARLES (d. 1745)

Main Lib. ML50 C67B6 1733

The Boarding-school, or the Sham Captain, an opera. As it is perform'd at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. . . . London, printed for J. Watts, 1733.

114. [CAREY, HENRY (d. 1743)]

Main Lib. ML50 L35D75 1737

The Dragon of Wantley. . . . Set to musick by Mr. John Frederick Lampe. To which is added the old ballad from whence this opera was taken. London, printed for the Proprietors [1737?].

These two burlesque operas continued the tradition of the ballad opera as established by The Beggar's Opera (No. 123). Coffey's work contains three airs set to music by Mr. Seedo; the others are borrowed. In this libretto the tunes appear above the lyrics within the main text. A table of first lines of the airs is included with the cast list at the front. First performed on January 29, 1733, The Boarding-school is based on D'Urfey's Love for Money, and was also produced under the title Boarding School Romps.

The libretto of Carey's opera is without any music and Carey's name appears nowhere in the work. The text, written in iambic pentameter couplets, is satirical of Italian opera, whose excesses were the object of much humor. John Frederick (Johann Friedrich) Lampe (ca. 1703-1751), German-born bassoonist and composer, came to London ca. 1725, where he published some song collections and collaborated with

Carey in numerous stage productions. The opera was first performed May 16, 1737, at the Haymarket Theatre, in London, and was said to have been a favorite with Handel. The full score was published by J. Wilcox.

115. DIBDIN, CHARLES (1745-1814)

Main Lib. ML50 D52C4 1779

The Chelsea Pensioner: a comic opera in two acts. As it is performed at the Theatre-Royal, Covent Garden. The second edition. London, printed for G. Kearsly, 1779.

The opera was first performed May 6, 1779. The cast listed in the second edition is that of the first performance. The music which was composed by Dibdin is not included in this volume (see No. 172), but, according to Sonneck, the Overture and six other items appeared in The Monthly Lyrist, 1781.

116. _____

Main Lib. ML50 D52D48 1823

The Deserter, a musical drama; . . . With Prefatory Remarks.
The only edition existing which is faithfully marked with the stage business, and stage directions. As it is performed at the Theatres Royal. By W. Oxberry, Comedian. Boston, published by Wells and Lilly; New York, A. T. Goodrich & Co., 1823.

The Deserter is a condensation and adaptation of Le déserteur, by M. J. Sedaine, with music by Monsigny, first performed in 1769. There were earlier British and American editions: London, T. Becket, 1773; New York, Samuel Campbell, 1787; London, W. Simpkin and R. Marshall, 1820. A German version was made by J. J. Eschenburg in 1773. The English adaptation was first performed in London, Nov. 2, 1773, and introduced to American audiences in New York, June 8, 1787.

There is no music. Four cast lists are given: for the original performance, and for the Drury Lane, Covent Garden, and the English Opera performances. The Prefatory Remarks, apparently by Oxberry, comment that three of the characters are "far from being badly drawn," but that "one solitary action makes up the whole fable . . . [which] loses all its interest by being diluted by two long acts of watery dialogue."

117. _____

Main Lib. ML50 D52R6 1778

Rose and Colin, a comic opera, in one act. As it is performed at the Theatre-Royal in Covent Garden. London, printed for G. Kearsly, 1778.

The libretto and the cast list are printed here. The first performance was on September 18, 1778. Both music and words are by Dibdin.

A statement from the "Advertisement" amply describes the opera: "The following little piece is an imitation of the French comic operas of one act. . . . It is now first attempted to introduce this species of entertainment on the English theatre, as containing excellent situations for the light airs. . . ." Rose and Colin was probably adapted from Sedaine and Monsigny's Rose et Colas, first performed in March, 1764, at the Comédie-Italienne in Paris. There was also a German version by Johann Heinrich Faber, Roschen und Colas (1770), with Monsigny's music.

118. DIBDIN, THOMAS JOHN (1771-1841) Main Lib. ML50 D57B6 1805

Il Bondocani, or The Caliph Robber: a comic opera in three acts. . . . As performed at the New-York Theatre. From the prompt-book. . . . New York, published by D. Longworth, 1805.

Thomas Dibdin, an illegitimate son of Charles Dibdin (see Nos. 115, 116, and 117), wrote over two hundred dramatic works.

T. N. Longman and D. Rees published the first edition of the libretto (including the cast list, but without music) in London in 1801; a second London edition was issued by Longworth in 1812.

Although the opera was based on Boieldieu's Le Calife de Bagdad, new music was composed for Dibdin's version by Thomas Attwood and John Moorehead.

On the last leaf is a "List of Plays Published by David Longworth."

119. _____ Main Lib. ML50 D57E5 1805

The English Fleet in 1342; an historical comic opera, in three acts: as performed at the Theatre-Royal, Covent Garden. . . . London, printed for Longman, Hurst, Rees, and Orme, 1805.

Part of the music for The English Fleet in 1342 was written by John Braham, a popular tenor of English opera, but no music is printed in the libretto. Included is the cast list for the first performance, which took place during the 1803-04 season at Covent Garden. "For the historical foundations of this opera, see the 2d. Vol. of Hume's England" (see overleaf of title page).

On the last page is a list of dramatic works printed for Longman, Hurst, Rees and Orme.

120. _____

Main Lib. ML50 D5704 1806

Of Age Tomorrow: a Musical Entertainment, in two acts. As performed at the Drury-Lane and Boston Theatres. From the Prompt-Book. Boston, published by John West, 1806.

This opera is an adaptation of August Friedrich Ferdinand Kotzebue's Der Wildfang, for which Süßmayer composed the music. For Dibdin's adaptation Michael Kelly wrote the music, which is lacking in the libretto. Several other printings were made: London, Barker and Son, 1805; New York, David Longworth, 1808; London, J. Cumberland, n.d.

121. _____

Main Lib. ML50 D57T9 1810

Two Faces Under a Hood; a comic opera, in three acts. . . . As performed at the Theatre Royal, Covent Garden. (From the first London edition of 1809). New York, published by D. Longworth, 1810.

Only the libretto and cast list are printed; William Shield wrote the music. In spite of the statement on the title page referring to the first London edition of 1809, the opera was first performed at Covent Garden in 1807 and was published in the same year (London, Appleyards, 1807; London, Bretell and Co., 1807?).

122. DIMOND, WILLIAM (ca. 1780-ca. 1837)

Main Lib. ML50 D6P4 1811

The Peasant Boy; an opera, in three acts. As performed by the Drury-Lane Company, at the Theatre Royal, Lyceum. . . . (From the first London edition of 1811). New York, published by the Longworths, 1811.

Michael Kelly and Peter von Winter composed the music for this opera by the prolific William Dimond. An earlier edition of the libretto and cast list was published in London by J. Barker (1811). There was also a later edition by J. Cumberland (London, 1839).

123. GAY, JOHN (1685-1732)

Main Lib. ML50.5 P5B4 1729

The Beggar's Opera. As it is acted at the Theatre-Royal in Lincolns-Inn Fields. . . . The third edition: with the overture in score, the songs, and the basses, (the overture and basses composed by Dr. Pepusch). . . . London, printed for

John Watts, 1729. Bound with Polly: an opera. Being the second part of The Beggar's Opera. . . . London, printed for the Author, 1729.

The Beggar's Opera was the first successful English ballad opera. It received its first performance on January 29, 1728, and served as the model for such later works as the operas by Coffey and Carey (Nos. 113 and 114).

All of the tunes are borrowed from popular songs and ballads of the day. Most of these can also be found in song collections such as Thomas D'Urfey's Wit and Mirth, or Pills to Purge Melancholy (1719-20), John Watts's The Musical Miscellany (1729-31) (No. 215), and Henry Playford's The Banquet of Musick (1688). The composer, John Christopher Pepusch (1667-1752), added basses to the airs and wrote the overture, scored for two oboes, two violins, tenor (viola), and continuo. All of the music is at the back, but following the title page is a table listing page numbers for the text and music of each song.

The Beggar's Opera was first published by J. Watts in 1728. There were various later London editions, including several by J. Watts and John Bell. A new facsimile edition of this third edition, with commentary by Louis Kronenberger and Max Goberman, has been published by Argonaut Books (Larchmont, New York, 1961).

Polly, Gay's and Pepusch's sequel to The Beggar's Opera, was not entirely successful, owing partly to political problems and to accusations brought against Gay. The Preface to this edition of the Polly libretto relates Gay's difficulties with the Lord Chamberlain. Because of these circumstances, Polly was not performed until June 19, 1777, with alterations by Colman and added airs by Arnold. The tunes and the basses appear at the end, but there is no overture and the tunes have no titles.

124. HANDEL, GEORGE FRIDERIC (1685-1759)

ML49 A2H13

The Sacred Oratorios, as set to music by Geo. F. Handel. Part I. . . . 2 vols. (Vol. II, The Miscellaneous Pieces, as set to music, by Geo. F. Handel. Part II. . . . With the life of Handel, and a general index.) London, T. Heptinstall, 1799.

"To the Public: This edition of the words of Handel's sacred oratorios, being selected from the excellent and superb edition of his works, published by Dr. Arnold, includes the latest alterations, and present [sic] them to the public as they are now performed." Part I contains the texts to Messiah, Athalia, Belshazzar, Deborah, Esther, Jephtha, Joseph, Israel in Egypt, Joshua, the Occasional Oratorio, Samson, Saul, Solomon, Judas Maccabaeus, and Susannah.

The anonymously written "Life of Handel" which opens Vol. II (Part II) is

based largely on information from Dr. Burney (see Nos. 19, 30), and ends with his description of the first Handel commemoration performances of 1784 at Westminster Abbey. The description includes a list of the musical forces employed and names principal instrumentalists and vocal soloists. Vocal texts for the following compositions are contained in Vol. II: Acis and Galatea, Alcides, Alexander Balus, Alexander's Feast, Choice of Hercules, Hercules, L'Allegro, Il Penseroso, Il Moderato, Ode on St. Cecilia's Day, Semele, Theodora, Triumph of Time and Truth, The Dettingen Te Deum, A Grand Jubilate, Three Coronation Anthems, Ode on the Birth of Queen Anne, Anthem on the Victory of Dettingen, Anthem for the Wedding of Frederic Prince of Wales, and thirteen other anthems.

The General Index is a key to the first lines of the recitatives, arias, and choruses in all the vocal works. A list of publications by T. Heptinstall appears on the last printed leaf.

125. Jordan's Elixir of Life, and Cure for the Spleen; or, a collection of all the songs sung by Mrs. Jordan, since her first appearance in London. . . . Sung by her in the theatres of Dublin, York, Edinburgh, and Cheltenham. . . .
London, printed for William Holland, 1789.

Main Lib. ML54.7 J68

Dorothy Jordan (1762-1816) was a well-known Irish actress who performed at Drury Lane in London. She is said to have been one of the first persons to sing "The Blue Bells of Scotland" and is even thought by some to have been the composer of the song.

The frontispiece is an engraving of Mrs. Jordan as she appeared in Sir Harry Wildair. The "Authentic Memoirs" of Mrs. Jordan, preceding the song texts, gives a short account of her life and career and mentions her managers, salary, and repertoire. No composers are mentioned in the text and no music is given. Song texts from these productions are included: The Constant Couple, The Romp, The Comedy of the Pilgrim, Strangers at Home, Virgin Unmasked, Rosina, Richard Coeur de Lion, The Lord of the Manor, Summer Amusement, The Poor Soldier, The Follies of a Day, As You Like It, The Confederacy, Robin Hood, The Maid of the Mill, The Castle of Andalusia, and She Wou'd and She Wou'd Not.

The last three pages are a "Catalogue of Books, Pamphlets, and Prints to be had at W. Holland's Museum of Genius, No. 50 Oxford Street."

126. LESAGE, ALAIN RENÉ (1668-1747) and D'ORNEVAL (d. 1766) ML48 L4

Le Théâtre de la Foire, ou l'Opéra-Comique. Contenant les meilleures pièces qui ont été représentées aux foires de S. Germain & autres airs gravez-notez à la fin de chaque volume. . . .

9 vols. in ten. Vols. I-III, Amsterdam, chez L'Honoré et Châtelain, 1723; Vols. IV-V, Amsterdam, chez Zacharie Châtelain, 1726; Vol. VI, Amsterdam, chez Zacharie Châtelain, 1731; Vols. VII-VIII, Paris, chez Pierre Gandouin, 1731; Vol. IX, Paris, chez Pierre Gandouin, 1737.

The stage productions given at the fairs of St. Germain and St. Laurent were part of the ancestry of the Opéra-Comique. These ten volumes contain the texts and tunes or airs of the productions given during the early part of the eighteenth century.

The first volume contains a short history of the Théâtre de la foire preceding the first play libretto. The order of the librettos follows the chronological development of the genre. Each volume has a table of contents preceding the text and a list of the actors, the date of presentation, details of other performances, and some mention of the author and/or composer. The tunes to be used are collected at the end of each volume. These are referred to at the head of each song text by number and identifying words. Many of the same tunes appear in each volume.

Authors listed on the title pages of the plays are M. LeSage, M. le T., M. Fuzelier, M. D'Orneval, M. LeG., and M. P. Those named as composers of tunes are M. Gillier (Vol. I., tune No. 173), Mlle de Langerre (I, 176), M. de la Croix (II, 182), M. Bernier (II, 186), M. Aubert (II, 187), M. de la Coste (III, 157), M. Mouret (V, 87 and 142ff), M. Des Rochers (IX², 39), and M. Rameau (IX², 62).

127. [LULLY, JEAN BAPTISTE DE (1633-1687)] Main Lib. ML50.2 P7L8

Psyché, tragédie. Représentée par l'Académie Royale de Musique. Paris, par René Baudry, 1678.

This opera was based on the ballet Psyché by Corneille and Molière, for which Lully wrote the music. The ballet was first performed in 1671 and the opera on April 9, or 19, 1678.

Besides this first edition, other editions appeared in Amsterdam published by Antoine Schelte (1688), and in Paris as Vol. II of Recueil général des opéra [sic] (1703). The libretto only, with no music, is printed here. Lully's name is not on the title page but he is named in the "Privilège du Roy," pp. 58-59.

128. ODINGSSELLS, (? - ?) Main Lib. ML50.5 B19

Bay's Opera. As it is acted at the Theatre-Royal, by His Majesty's Servants. . . . London, printed and sold by J. Roberts, 1730.

This libretto contains the text of the opera and a cast list, but no music. The title is from the name of the leading character. The airs are numbered continuously adjacent to the names of tunes, probably the first lines of popular songs. No further information could be found on the author or the opera.

VIII. MISCELLANEOUS

129. BEDOS DE CELLES, FRANÇOIS (1706-1779) Main Lib. ML555 A2B41

L'Art du facteur d'orgues. . . . 2 vols. [Paris, de l'imprimerie de L. F. Delatour; Part I, 1766; Parts II and III, 1770; Part IV, 1778].

The French Benedictine, Dom Bedos de Celles, contributed a most important chapter in the history of the organ with this monumental work. L'Art was published as part of a series, Description des arts et métiers, sponsored by the Académie des Sciences of Paris.

Of the four parts, only the first two deal specifically with the mechanical side of organ building. Part III contains practical advice for the organist when working with an organ builder and gives suggestions for making minor repairs. Part IV describes different sizes and types of organs and recommends specifications for each. Chapter 4 of this part contains much information on performance practice, especially the performance of notes written in equal values (notes inégales).

A detailed summary of the entire work is given in Reese, Fourscore Classics, pp. 75-77. A facsimile edition, edited by Christhard Mahrenholz, was published by Bärenreiter in 1934-36.

An index of terms and subjects is provided on pp. 647-71 of Vol. II. The 138 plates at the end of Vol. II are indexed on pp. 672-76 of the same volume.

130. [Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers. . . .] Musique, contenant 19 planches, y compris la cinquième et la seizième qui sont doublées. [Paris, chez Briasson et Le Breton, 1765].
MT15 E6M8 1765

This is the collection of plates on music excerpted from Vol. VII of plates of Diderot's and D'Alembert's Encyclopédie. The bound volume in the IaU collection seems to have been removed from a mutilated copy of Vol. VII and sold separately.

The extract consists of twenty-two pages of explanatory material, written by Charles de Lusse (b. 1731), and nineteen plates. The explanations contain cross references to fuller discussions of related subjects in the encyclopedia proper.

The plates are concerned, for the most part, with musical fundamentals, i.e., scales, clefs, cadences, notation, intervals, and time signatures. In addition, the following are also included: items related to Greek music; French vocal orna-

ments; a table of diminished-seventh chord resolutions; a diagram of the arrangement of the orchestra at the Dresden Opera; a new method of staff notation; fundamental basses for a diatonic scale, chromatic and enharmonic tetrachords, and an aliquot diatonic scale; a "Table des intervalles harmoniques combinés entre les sons produits par la résonance du corps sonore"; and music with the difference tones notated and compared with the continuo line.

A complete list of the plate titles is given on p. 3 of Vol. VII of plates in the complete encyclopedia.

131. KIRCHER, ATHANASIUS (1602-1680)

Main Lib. ML174 A2K3

. . . Musurgia universalis sive ars magna consoni et dissoni.
 . . . 2 vols. Vol. I, Rome, ex typographia haeredum Francisci Corbelletti, 1650; Vol. II, Rome, typis Ludovici Grignani, 1650.

Kircher (see No. 104) was a great seventeenth-century antiquarian who wrote on a variety of subjects. The most famous of his musical treatises is the work here listed.

The Musurgia universalis contains information and speculation on many fantastic and unimportant subjects, but it is valuable for its comprehensive coverage of musical subjects. John Hawkins provides an apt description of Kircher's writings: "The works of Kircher are either on subjects of the most remote antiquity, or such as from their very nature seem to elude all enquiry; nevertheless, for his Musurgia Universalis, the world is under great obligations to him."* Meibom (see No. 40) was not so kind in his criticism of the Musurgia universalis.

The Musurgia is divided into ten books, of which the first seven are contained in Vol. I. Book I describes the organ of hearing in human beings and animals and attempts notation of the songs of the nightingale and other birds. A history of Greek and Hebrew music occupies Book II. Books III and IV deal with mathematical proportions as applied to musical intervals, including an extensive discussion of the monochord. Book V deals with subjects related to musical composition, such as counterpoint, fugue, and the theatrical style. The discussion of instruments in Book VI is derived in part from Mersenne's Harmonie universelle (1636-37). The comparison between ancient and modern music, which forms the content of Book VII, contains the names of many contemporary composers and examples from their works.

The first part of Vol. II, Book VIII, contains further mention of musical mathematics and also discusses rhythm. Book IX describes some of the physical and

* John Hawkins, A General History of the Science and Practice of Music (London, 1776), IV, 204.

psychological effects of music, attempts to explain the echo phenomenon, and describes the Aeolian harp and the hydraulic organ. The Musurgia closes with philosophical statements about the universal aspects of music, demonstrating how musical proportions are also found in natural objects.

A short synopsis of the work is printed on the overleaf of the title page. A twenty-two-page subject index to both volumes follows the main text of Vol. I, and a twelve-page table of chapter headings follows the main text of Vol. II. The classic summary of the Musurgia universalis is that given by Hawkins in A General History of the Science and Practice of Music IV, 204-20 (No. 24). A translation of Book VI, Parts II-IV (on instruments), was made by Frederick B. Crane as a Master's thesis at the University of Iowa in 1956.

132. [LABORDE, JEAN BENJAMIN DE (1734-1794)]

ML100 A2L2

Essai sur la musique ancienne et moderne. . . . 4 vols.
Paris, de l'imprimerie de Ph. -D. Pierres et chez Eugène Onfroy,
1780.

The IaU copy is from the library of R. Morley-Pegge.

Laborde's diversified Essai is divided into six books; Books I and II are in Vol. I, Books III and IV in Vol. II, Book V in Vol. III, and Book VI in Vol. IV. A table of contents for all four volumes follows the title page of Vol. I, and an index to all four volumes is bound in before the music at the end of Vol. IV.

Vol. I has plates of fragments of Greek music, and a large plate illustrating the Greek musical system is placed before the main text. The main body of Vol. I discusses ancient music history and contains a large section on instruments illustrated by plates within the text. Bound in at the end of each volume is one vocal part of a collection of four-part chansons, enabling the four volumes to be used as part-books in performing the chansons. Vol. I contains the haut contre part. Book II of Vol. I describes ancient and modern instruments and gives accounts of the activities of the Opéra-Comique and the Concert Spirituel.

In Book III, which begins Vol. II, are seventy-four pages on music theory and composition based on Rameau's theories. Pages 75-108 of this volume contain a collection of compositions from the sixteenth and seventeenth centuries by Claude Le Jeune, Artur Aux Cousteaux, Orlando di Lasso, and Charles d'Helfer. The first part of Book IV traces the history of song from the twelfth through the fifteenth centuries, emphasizing the French chanson. Pages 309-52 contain a table of chansons from the twelfth and thirteenth centuries, of which the manuscripts were located in the libraries of the Vatican, the King of France, the Marquis de Paulmy, M. de Saint-Palaye, M. de Clairambaut, and Mme de Noailles. A dictionary of French poets appears on pp. 353-96, and bound in at the end are monophonic chansons with a bass part added and the full

score to the four-part chansons.

Vol. III is a biographical dictionary of poets, composers, performers, and writers on music, classified according to nationality. This volume contains the taille part of the chansons. Vol. IV contains a biographical dictionary of French lyric poets, supplements to Vol. III, notes on a manuscript in the library of M. le Duc de la Vallière containing the poetry of Guillaume de Machaut, a letter on the plainsong formula, "Nos Dei gratia," the general index, and the basse part of the four-part chansons.

133. Regra e constituições que professam as freyras da Ordem do glorioso Patriarca
saõ Domingos; com o modo que nella se usa de deytar o habito, fazer pro-
fissão às Freyras, & capitulos. Tresladado tudo de latim por Margarida
de saõ Paulo, Freyra professa de mesma Ordem no Mosteyro de nossa Sen-
hora da Annunciada da cidade de Lisboa. Lisbon, por Pedro Crasbeeck,
1611.

BX4342 A3

This book of rules for the guidance of Portuguese Dominican nuns contains chants used in the ceremonies of novitiate and profession. These chants, along with information on their performance, appear on folios 54-84.

A table of contents for the entire work is printed on the verso of the second leaf, and a table of contents for the "Constituições das Freyras," is printed on fols. 51v, 52.

PART II:

MUSIC SCORES

ABBREVIATIONS FOR WORKS CITED IN DATING MUSIC ITEMS

For undated music items, dates inserted within brackets or following the abbreviation ca. (circa) have been supplied where possible from the sources listed below. Occasionally some of these references are used for other notations. The abbreviation in the left-hand column will be used to refer to the corresponding work at the right.

<u>Deutsch</u>	Deutsch, Otto Erich. <u>Music Publishers' Numbers: A Selection of 40 Dated Lists, 1710-1900.</u> London: Association of Special Libraries and Information Bureaux, 1946.
<u>Fétis</u>	Fétis, François J. <u>Biographie universelle des musiciens</u> , 2nd ed., 8 vols. Paris: Firmin Didot, 1866-70.
<u>Gleason II</u>	Gleason, Harold. <u>Music Literature Outlines, Series II: Music in the Baroque.</u> Rochester, New York: Levis Music Stores, 1958.
<u>Grove</u>	<u>Grove's Dictionary of Music and Musicians</u> , 5th ed., 10 vols., ed. Eric Blom. London: Macmillan, 1954-61.
<u>Hopkinson-Gluck</u>	Hopkinson, Cecil. <u>A Bibliography of the Works of C. W. von Gluck.</u> London: Printed for the author, 1959.
<u>Hopkinson</u>	Hopkinson, Cecil. <u>A Dictionary of Parisian Music Publishers, 1700-1950.</u> London: Printed for the author, 1954.
<u>Humphries and Smith</u>	Humphries, Charles and William C. Smith. <u>Music Publishing in the British Isles.</u> London: Cassell and Co., 1954.
<u>Johansson</u>	Johansson, Cari. <u>French Music Publishers' Catalogues of the Second Half of the Eighteenth Century</u> , 2 vols. Stockholm: The Library of the Royal Swedish Academy of Music, 1955.
<u>MGG</u>	<u>Die Musik in Geschichte und Gegenwart</u> , ed Friedrich Blume, 10 vols. to date. Kassel: Bärenreiter, 1949-- .
<u>Brit U-C</u>	Schnapper, Edith B., ed. <u>The British Union Catalogue of Early Music Printed Before the Year 1801</u> , 2 vols. London: Butterworths Scientific Publications, 1957.
<u>Smith</u>	Smith, William C. <u>A Bibliography of the Musical Works Published by John Walsh During the Years 1695-1720.</u> London: The Bibliographical Society, 1948.

(Note: Items 134-140 are plainsong manuscripts held in the Special Collections Room of the Main Library, and bear no call numbers. The provenance and dates of the manuscripts are partly conjectural as only limited attempts have been made to determine their sources.)

134. Leaf from a Small Gradual. England, early 13th century. Vellum, approximately 18 x 12 centimeters.

Neumatic notation on four-line staves. The recto side contains a portion of the Creed (ending at top of verso), with the names of four of Christ's disciples heading some of the sections.

135. Leaf from a Gradual. Upper Germany, about 1400 (?). Vellum leaf (folio lxxv), approximately 59 x 40 centimeters.

Square notation, on five-line staves. Contains chants for June 23rd, the Vigil of St. John the Baptist.

136. Leaf from a Dominican Psalter. Italy, ca. 1400. Approximately 17.5 x 12.5 centimeters.

Square notation, on four-line staves. Capitals drawn in red and blue. Contains psalm verses with antiphons.

137. Leaf from an Antiphonary. Italy, ca. 1450. Vellum; approximately 46 x 30 centimeters.

Square notation, on four-line staves. Initials in red and blue.

138. Leaves from an Antiphonary. Spain, 15th century (?). Four vellum leaves (folios cxiiij, cxiiij, cxix, and cxx), approximately 64 x 45 centimeters.

Square notation, on five-line staves. Includes chants for November 1st, the Feast of All Saints, and for November 11th, the Feast of St. Martin, Bishop and Confessor.

139. Leaf from a Gradual. Italy (Rome), ca. 1540. Approximately 43 x 63.5 centimeters.

Square notation, on four-line staves. One large illuminated capital with a gold leaf background.

140. Leaves from two Antiphonaries. Mexico, 18th century (?). Total of 171 parchment leaves bound in two volumes, approximately 45 x 63 centimeters.

Square notation, on five-line staves. These items have been deposited at the IaU Libraries on permanent loan from the Davenport Public Library, Davenport, Iowa.

141. ADAM, LOUIS (JOHANN LUDWIG) (1758-1848) M312 A4 op. 3

III sonates en trio pour le clavecin ou forté piano, avec un accompagnement de violon et basse. . . . Oeuvre III. Paris, chez M. Boyer, chez Mad^e Le Menu, ca. 1785.

Keyboard part only. Dating cf. Brit U-C I, 5.

142. ADAM DE LA HALLE (ca. 1235-ca. 1288) M3 A33

Oeuvres complètes du trouvère Adam de la Halle (poésies et musique). Publiées sous les auspices de la Société des sciences, des lettres et des arts de Lille, par E. de Coussemaker. Paris, A. Durand & Pédone-Lauriel, 1872.

143. Amusement for the Ladies, being a selection of the favorite catches, canons, glees and madrigals; as performed at the Noblemen & Gentlemen's Catch Club. Including the most popular which have gained the prize medals. . . . 3 vols. London, printed by Broderip & Wilkinson, ca. 1800.

M1547 A59

Dating: cf. Brit U-C, 29. Composers: Mornington, Arne, Arnold, Alcock, Cooke, Dupuis, Hayes, Harington, Atterbury, Callcott, Danby, Norris, Paxton, Smith, Stevens, Webbe, Aylward, Battishill, Rogers, Ireland, Morley, Wilbye, Ford, Purcell, Jenner, Este, Long, Berg, Brewer, Gibbons, Ravenscroft, Converse, Baildon, Freeman, Nares, Crotch, Stevenson, Linley, Dyne, Shield, Pring, Spofferth, Horsley.

144. [ARNOLD, JOHN (1720-1792), compiler] M1497 A8E9

Essex Harmony, being a choice collection of the most celebrated songs, catches, canons, epigrams, canzonets, and glees for two, three, four, five, and nine voices, from the works of the most eminent masters. 2 vols. London, printed & sold at Bland & Wellers, ca. 1795.

Dating: cf. Brit U-C I, 320. Composers: W. Lawes, Purcell, Green, J. Alcock, J. Arnold, Handel, Cannington, Haydn, Wise, Cook, Leveridge, J. Eccles, Lampe, Hicks, Travers, Howard, H. Carey, Blow, Aldrich, Battishill, J. Hilton, Hayes, White, C. King, Harrington, Boyce, Berg, Marella, Burney, Warren, Baidon, Arne, Giardini, Yates, Nares, S. Ives, Rogers, Freeman, Henley, Morley, Holecomb, Fletcher, Oliver, Corelli, Palma, Morgan, Webbe, Mulso, Wood, Woodward, Atterbury, Holmes, Dennis, Clark, Brewer.

145. ARNOLD, SAMUEL (1740-1802) M25 A75 op. 12

A Set of Progressive Lessons for the Harpsichord, or the Piano Forte, expressly calculated for the ease of beginners. . . . Opera XII.
Vol. I of two. [London], printed for the author, ca. 1777.

Dating: cf. Brit U-C I, 55.

146. BACH, JOHANN CHRISTIAN (1735-1782) M1105 B15 op. 7

A Second Sett of Six Concertos for the Harpsichord or Pianoforte with accompanymnts for two violins & a violoncello. . . . Opera VII.
London, printed by Welker [1775?].

Keyboard part only. Dating: cf. Brit U-C I, 75.

147. _____ M23 B232 op. 15

Six sonates pour clavecin ou piano forte, avec accompagnement de violon et violoncelle. . . . Oeuvre XV. Paris, chez le S^r Sieber, ca. 1779.

Dating: cf. Johansson II, facs. 110. Contents: Sonatas 1-4, keyboard part only; Sonata 5, two keyboard parts (on facing pages) for "Sonata per uno o due cembali"; Sonata 6, cembalo primo part only for "Sonata a due cembali obligati."

148. _____ M219 B19 op. 2

Six sonates pour le clavecin, accompagnées d'un violon ou flûte traversière et d'un violoncelle. . . . Oeuvre II. London, printed for the author [1763?].

Keyboard and violin or flute part in score. Dating: cf. printing privilege.

149. BILLINGS, WILLIAM (1746-1800)

M2116 B59C6

The Continental Harmony, containing a number of anthems, fuges, and chorusses, in several parts. Never before published. . . . Boston, printed by Isaiah Thomas and Ebenezer T. Andrews, 1794.

150. BLOW, JOHN (d. 1708)

M1490 B65

Amphion Anglicus. A work of many compositions, for one, two, three and four voices: with several accompagnements of instrumental musick; and a thorow-bass to each song; figur'd for an organ, harpsichord, or theorboe-lute. . . . London, printed by William Pearson, for the author, 1700.

Lacks frontispiece portrait (cf. Brit U-C I, 114).

151. BOCCHERINI, LUIGI (1743-1805)

M219 B7 op. 5

Six Sonatas for the Harpsichord or Piano-forte with an accompaniment for a violin or German flute. . . . Opera 3. London, printed by Longman, Clementi & Co, ca. 1800.

This is a re-issue of Op. 5, originally published ca. 1776. (cf. Brit U-C I, 118).

152. BOYCE, WILLIAM (1710-1779), editor

M2016 B78

Cathedral Music: being a collection in score of the most valuable and useful compositions for that service, by the several English masters of the last two hundred years. The whole selected and carefully revis'd by the late Dr. William Boyce. . . . Second edition. 3 vols. London, printed for John Ashley, 1788.

First editions were in 1760, 1768, and 1773. Composers: Tallis, Farrant, Morley, Bevin, Gibbons, Child, Rogers, Blow, Aldrich, Tye, Bird, W. Lawes, Batten, Lock, Humphrys, Wise, Creyghton, Purcell, Goldwin, Clark, Croft, Weldon, Henry VIII, Bull, Turner.

153. _____

M11 B69

Ten Voluntaries for the Organ or Harpsichord. . . . London, printed for S. A. and P. Thompson, ca. 1785.

Dating: cf. Brit U-C I, 131.

154. CAHUSAC, THOMAS (fl. 1790-1802), compiler. M60 C14

Cahusac's Pocket Companion for the German Flute;
containing a selection of favorite songs, airs, minuets,
marches, allemands, cotillons, dances and duetts.
Properly adapted for that instrument. 2 vols. in one.
London, printed and sold by T. Cahusac, [178-].

IaU has another copy of Vol. I which differs slightly from cop. 1 in contents and pagination. Composers: T. B. Gray, J. F., Haigh, Hayes, Hoegi, Giordani (Giardini).

155. The Caledonian Musical Repository; a selection of esteemed Scottish songs,
adapted for the voice, violin & German flute. Edinburgh, published by
Oliver & Co. [1810 or 1811].

M1746 C148

Dating: Humphries and Smith, 248, gives 1811, but date of 1810 has been inked in on contents page.

156. Calliope; or, The Musical Miscellany. A select collection of the most ap-
proved English, Scots, and Irish songs, set to music. London, printed
for C. Elliot and T. Kay; Edinburgh, printed for C. Elliot, 1788.

M1738 M798 1788

157. CAMPBELL, WILLIAM (fl. 1779-1815), compiler M1450 C3C6

Campbell's 16th Book of New and Favorite, Country Dances &
Strathspey Reels, for the harp, piano-forte & violin, with their
proper figures. . . . [London], printed & sold by R. Birchall,
ca. 1800.

Dating: cf. Brit U-C I, 156.

Composers: D. Macintyre, D. H. B., Wm. Campbell, E. Wippert, A. Strathspey, J. Jenkins, J. Banks.

158. CARULLI, FERDINANDO (1770-1841)

M127 C37 op. 27

Méthode complète pour guitare ou lyre, composée expressément pour l'enseignement de son fils Gustave. . . . Seconde édition revue, corrigée, et augmentée par l'auteur. Op. 27. . . .
Paris, chez Carli [1827].

Dating: Hopkinson, 22. Label covering imprint marked: "Chez Janet et Cotelte. . . ."

159. Catches, Glees and Canons, for Three, Four and Five Voices. . . .
[London, Warren, 1770?].

M1547 C38

Title, without imprint, mounted on cover. Imprint from pencilled note on inside back cover. "Finis" appears at bottom of p. 42. Pages 43-214 (to the end) in manuscript. Pages 199-214 copied upside down beginning from end. Composers: Baidon, Worgan, Battishill, Arne, Blockley, Giardini, Cocchi, Nares, Boyce, Purcell, Mornington, Lidarti, Hayes, Carey, Long, Byrd, Berg, Martini, Roseingrave, Weelkes, Yates, Marella, Howard, Torri, Morley, Norris, Gibbons, Webbe, Hershell, Elton, Wilby, Este, Atterbury, Dyne, Jackson.

160. CHILD, EBENEZER (? - ?), compiler

M2116 C55

The Sacred Musician and Young Gentleman and Lady's Practical Guide to Music. In three parts. . . . Boston, printed by Manning and Loring for the author, 1804.

Composers: Child, West, Stone, Holyoke, Janes, Harwood, Mann, Ingalls, Swann, Holden, Wood, Benham, Belknap.

161. CLEMENTI, MUZIO (1752-1832)

M23 C632 op. 11

A Sonata for the Piano-Forte and a Famous Toccata for the Harpsichord or Piano-Forte. . . . Corrected & fingered by the author. Op. 11. London, printed & sold by J. Dale, 1792.

162. _____

M23 C632 op. 33 1790

Three Sonatas for the Piano Forte. . . . Op. 33. London, printed by Longman & Broderip, ca. 1795.

Dating: cf. Brit U-C I, 199.

163. _____

M23 C632 op. 2 1806

Tre sonate per il cembalo o piano-forte. . . . Op. 37. Vienna,
presso Gio. Cappi [1803? or 1806]

Plate no. 928. Dating: cf. Deutsch, 11 (1803?); Riccardo Allorto, Le sonate per pianoforte di Muzio Clementi (Firenze: Leo Olschki, 1959), 74 (1806). Sonatas 2, 4, and 6 from Op. 2, but without flute or violin accompaniment.

164. _____

M23 C632 op. 4 1800

Trois sonatines doigtées pour le pianoforte. . . . Mit Applicatur.
Oe. XXXVIII. Leipzig, au Bureau de musique de A. Kühnel [1800? or
1806?].

Plate no. 476. Dating: cf. Deutsch, 13 (1806?); Allorto, Clementi, 80 (1806?). Sonatas 4-6 from Op. 4, but without violin or flute accompaniment.

165. COMMUCK, THOMAS (d. 1856), compiler Main Lib. M2127 C6

Indian Melodies. . . . Harmonized by Thomas Hastings, Esq.
New York, published by G. Lane & C. B. Tippet, for the Methodist
Episcopal Church, 1845.

166. Composizioni di autori antichi come nell'interno si vede.

M2 C78

Manuscript in vocal score copied in the 18th century (?) from a publication of Nicolas du Chemin (Paris, 1554) and from a manuscript owned by the Society of Jesus, Rome. Composers: Goudimel, Clereau, Villefont, Certon, Maillard, Colin, Guillaud, Mouton, Cadéac, Jacquet, Cl. Martin.

167. CORELLI, ARCANGELO (1653-1713)

M312.4 C77 op.1-4, 6

Concerti grossi con duoi violini. . . . XII Great Concertos, or
Sonatas, for two violins and a violincello [sic]: or for two violins
more, a tenor, and a thorough-bass: which may be doubled at
pleasure. Being the sixth and last work of Arcangelo Corelli. . . .
4 vols. London, printed & sold by Preston, ca. 1800. (Bound
with No. 168.)

Four parts in four volumes. Dating: cf. Brit U-C I, 217. Corelli's Op. 6, bound following Opera 1-4.

168. _____ M312.4 C77 op. 1-4, 6

Twelve, Sonatas, for Two Violins & a Bass with a thorough bass for the organ or piano forte. . . . Carefully revised & corrected.
4 vols. London, printed and sold by Preston, ca. 1785. (Bound with No. 167.)

Four parts in four volumes for Opera 1-4. Dating: cf. Brit U-C I, 218; Humphries and Smith, 263. Vol. I has four pages of printed biographical data on Corelli and two pages in manuscript of a lecture by Dr. Crotch (dated 1814) on Corelli's works.

169. _____ M219 C8 op.5

XII Sonata's or Solo's for a Violin [and] a Bass Violin or Harpsicord.
. . . His fifth opera. This edition has y^e advantage of haveing y^e
graces to all y^e adagio's and other places where the author thought
proper. . . . London, printed for J. Walsh & J. Hare, ca. 1711.

Score only for violin and bass. Dating: cf. Smith, 120.

170. CRAMER, JOHANN BAPTIST (1771-1858) M219 C87 op. 9

Trois sonates pour le clavecin, ou piano-forté avec accompagnement
de flûte ou violon et violoncelle ad libitum. . . . Oeuvre 9^{me}. . . .
Offenbach sur le Mein, chez J. André [1795 or 1796].

Plate no. 843. Dating: cf. Deutsch, 6.

171. The Delightful Pocket Companion for the German Flute, containing a choice
collection of the most celebrated Italian, English and Scotch tunes,
curiously adapted to that instrument. 2 vols. London, printed for
R. Bremner, ca. 1763.

M60 D45

Dating: cf. Brit U-C I, 262.

172. DIBDIN, CHARLES (1745-1814)

M1620 D5

[Dibdin's Songs.] 2 vols. London, printed & sold by the author, by Longman and Broderip, by Preston & Son, and by John Welker, ca. 1790.

Title mounted on cover of Vol. I. Dating: cf. Humphries and Smith, 132. Each song has an individual title page. All of Vol. I and part of Vol. II "printed & sold by the author." Remaining songs published by the other listed publishers.

173. DUSSEK, JOHANN LADISLAUS (1760-1812)

M219 D88 op. 25

Three Sonatas for the Piano-forte; and also arranged for the pianoforte with additional keys, in which are introduced The Fife Hunt, a Scotch reel, and the national air of Rule Britannia; as rondos, with an accompaniment for a violin or flute. . . .
Op. 25. London, printed for Mess^{rs} Corri, Dussek and CoY [1794].

Piano part only. Dating: cf. Brit U-C I, 312. See No. 181 for another edition of Op. 25.

174. _____

M312 D96 op. 24

Trois sonates pour le forte-piano avec accomp. d'un violon & violoncelle. . . . Oeuv. 29. 3 vols. Hamburg, chez Jean Auguste Böhmé [18--].

Date of publication unknown. Probably Op. 24 rather than Op. 29 (see Grove II, 828).

175. _____

M312 D96 op. 24 1812

Trois sonates pour le forté piano avec accompagnement de violon et violoncelle. . . . Nouvelle édition. Oeuvre 24.
Paris, chez Naderman [1812?].

Piano part only. Dating: cf. Hopkinson, 94.

176. _____

M219 D88 op. 51

Trois sonates pour le piano-forte, avec accompagnement de

flûte ou violon. . . . Op. 51. Leipzig, chez A. Meysel;
Frankfurt, chez Gail & Hedler [18--].

Piano part only. Plate no. 60. Date of publication unknown.

177. EDELMANN, JOHANN FRIEDRICH (1749-1794) M219 E44 op. 1

Six Grand Lessons for the Forte Piano or Harpsichord with
an accompaniment for a violin. . . . Opera 1. London,
printed and sold by Blundell, ca. 1780.

Keyboard part only. Dating: cf. Brit U-C I, 311.

178. _____ M219 E44 op. 2

Six sonates pour le clavecin avec accompagnement d'un
violon ad libitum. . . . Oeuvre II. Paris, chez l'auteur,
ca. 1777.

Keyboard part only. Dating: cf. Brit U-C I, 312.

179. GEMINIANI, FRANCESCO (1687-1762) M219 G32 op. 1 1728

XII Solo's for a Violin with a thorough bass for the harpsicord
or bass violin. . . . London, printed for and sold by I. Walsh
[1728?].

Score for violin and continuo. Plate no. 378. Source of date unknown.

180. GIANELLA, LUIGI (d. 1817), arranger M60 G5E5

Elegant Extracts for the German Flute, consisting of airs
with variations rondos, marches, waltzes duetts etc.
Selected from the compositions of the most favorite authors. . . .
London and Dublin, printed by Goulding & Comp^y., ca. 1811-16.

Dating: cf. Humphries and Smith, 158.

Composers: Mazzinghi, Braham, Haydn, Martini, Baissière, Mozart,
Cimaroso, Beethoven, J. Stevenson, Bishop, Shield, Thompson, Blangini, Steibelt,
Winter, Divienne (Devienne), Welsh, Méhul, Hook, Vanhall, Zimmerman, Marsano,

Portogallo, (M.A. Portugal?), Cook, Parry, Per, Viotti, Rieger, Vanderhagen, Gianella, Paisiello, King, Parke, Dietter, Mayer, Jackson, Furstenau, Muller, Devisien, Bossi.

181. Glees, [Songs, and Miscellaneous Music by Various Composers]. 3 vols.
London, various publishers, ca. 181-.

M1547 G54

Separately-issued sheet music, each composition with its own title page.
Dating: cf. Humphries and Smith. At front of Vol. II is bound Dussek's Three Sonatas, for the Piano Forte, with or without additional keys. . . . Op. 25. London, printed by W^m Walker, from Corri, Dussek & C^o, ca. 1807-08. Dating: cf. Humphries and Smith, 320. For another edition of Op. 25 see No. 173. Composers: Bishop, Cooke, Wainwright, Callcott, Purcell, Phillips, Stevens, Webbe, Jackson, Mozart, Harrington, Parrin, Baidon, Handel, Shield, Mayer, Overend, Locke, Clarke, Hawes, Attwood, Travers, Rogers, Byrd, Hayes, Stevenson, Whitaker, Haydn, Shefforth, King, Kelly, Smith, Horsley.

182. GLUCK, CHRISTOPH WILLIBALD VON (1714-1787) M1500 G56A8 1777

Armide; drame héroïque mise en musique. . . . Représenté pour la première fois par l'Académie Roy.^{le} de Musique, le 23. Septembre 1777. Paris, chez Boieldieu jeune, ca. 181-.

Full score. Plate no. 1. Dating: cf. Hopkinson-Gluck, 45.

183. _____ M1500 G56E34 1779

Echo et Narcisse; drame lyrique en trois actes avec un prologue par M. Le Baron de T. . . . Représenté pour la première fois par l'Académie Royale de Musique le mardy, 21. Septembre 1779. Paris, chez Des Lauriers [1779?].

Full score. Plate no. 6. Dating: cf. Hopkinson-Gluck, 50.

184. _____ M1507 G58

Le Gluck des concerts; recueil des airs, scènes, duos, trios, quatuors, chœurs des opéras français de cet illustre maître, que l'on peut exécuter dans les salons; réduits avec accompagnement de piano et transposés quand la trop grande élévation du diapason l'a exigé, par Castil-Blaze. . . .

Paris, chez Aulagnier, ca. 1832.

Plate no. 6. Dating: cf. Hopkinson, 4.

185. _____

M1500 G56I6

Iphigénie en Aulide; tragédie opéra in trois actes. . . .
Représentée pour la première fois par l'Académie Royale
de Musique le mardi 19. Avril 1774. Gravé par le S^r Huguet.
Paris, au Bureau d'Abonnement Musical [1775 or 1776].

Full score. Dating: cf. Hopkinson-Gluck, 26.

186. _____

M1500 G56I7

Iphigénie en Tauride; tragédie en quatre actes par M.
Guillard. . . . Représentée pour la première fois par
l'Académie Nationale de Musique le mardi 18. May 1779.
Paris, chez Deslauriers, ca. 1792-1804.

Full score. Plate no. 4. Dating: cf. Hopkinson-Gluck, 47.

187. _____

M1500 G56O63

Orphée et Euridice, tragédie, opéra en trois actes. . . .
Les parolles sont de M. Moline. Représentée pour la
première fois par l'Académie Nationale de Musique le
mardy 2 aoust 1774. Paris, chez Des Lauriers, ca.
1792-1804.

Full score. Plate no. 5. Dating: cf. Hopkinson-Gluck, 32. Label
pasted at bottom of title page marked: "A Paris, chez M^{me} Duhan & C^{ie} . . ."

188. GOEB, ROGER JOHN (1914-)

M1045 G63I6

Iowa Concerto. New York, Independent Music Publishers, 1959.

Photographic reproduction of composer's manuscript score, autographed by
the composer. "Commissioned for the State University of Iowa by the Music Department
and the Old Gold Foundation." Scored for flute, oboe, clarinet, bassoon, horn, trumpet,
trombone, strings, and percussion. First performance: Iowa City, March 4, 1960,
conducted by Edwin London.

189. GREENE, MAURICE (1696?-1755)

M1621 G8A5

Spensers Amoretti Set to Music. . . . [London], printed for
In^o. Walsh [1739].

400. Solo songs for voice and continuo or keyboard. Dating: cf. Brit U-C I,

190. GRESHAM, WILLIAM (ca. 1750-1850), editor

M2136 G84

Psalmody Improved, containing upwards of seventy portions of
the Psalms of David, and thirteen hymns for particular occasions. . . . ;
also Te Deum, Jubilate Deo, Cantate Domino, and Deus miseratur,
(composed by the editor). . . . The words are selected chiefly
from the version of Tate & Brady with amendments by John Gres-
ham. . . . and the music selected, adapted and composed by
William Gresham of Dunstable. London, printed for the editor
and sold by Preston, ca. 1797.

Dating: cf. Brit U-C I, 401.

191. GRILL, FRANZ (d. 1795)

M219 G86 op. 2

III sonates pour le clavecin ou piano-forté, avec violon obligé. . . .
Oeuvre 2^me Offenbach s/M, chez J. André [1790?].

Plate no. 320. Dating: cf. Deutsch, 6; MGG V, col. 913. Published in
1791 as part of six duos concertants.

192. GYROWETZ, ADALBERT (1763-1850)

M452 G97

Three Quartettos for Two Violins, Tenor and Violoncello.
. . . Op. III^{2a} London, printed for the author, ca. 1790.

Dating: cf. Brit U-C I, 412. Also published as Op. 5 (see MGG V, cols.
1152-53).

193. HANDEL, GEORGE FRIDERIC (1685-1759)

M35 H3O9

. . . Overtures Fitted to the Harpsicord or Spinnet.
. . . Being proper pieces for the improvement of the
hand. . . . 5 vols. in two. London, printed for and sold

by I. Walsh [1731-ca. 1745].

422-23. Separate title pages for groups of overtures. Dating: cf. Brit U-C I,

194. _____ M12 H2 op. 4 1738

Six Concertos for the Harpsicord or Organ. London, printed
for & sold by I. Walsh [1738].

Keyboard part only. Dating: cf. Brit U-C I, 441.

195. _____ M12 H2 1740

A Second Set of Six Concertos for the Harpsicord or Organ.
. . . London, printed for I. Walsh [1740].

Keyboard part only. Dating: cf. Brit U-C I, 441. Concerto No. 1 is
borrowed from Op. 5, No. 6, and concertos 2-6 are arranged from Op. 6, Nos. 11,
10, 1, 5, and 6 (Gleason II, 161).

196. HAYDN, JOSEPH (1732-1809) M2010 H4

Messe à 4 voix avec accompagnement de 2 violons, viola
et basse, une flûte, 2 hautbois, 2 clarinettes, 2 bassons,
2 cors, 2 trompettes, timbales et orgue. . . . No. II.
Partition. Leipzig, au magasin de musique de Breitkopf
et Härtel [1802 or 1803].

"Missa in tempore belli," or "Paukenmesse." Dating: cf. MGG V, col.
1915; Allgemeine musikalische Zeitung VI (1803), 1.

197. _____ M202 H38 op. 86

Sonate à quatre mains pour le clavecin ou piano-forte. . . .
Oeuvre LXXXVI. Leipzig, dans le magasin de musique de
Breitkopf [1801?].

Dating: cf. MGG V, col. 1914.

198. HOLYOKE, SAMUEL (1762-1820)

M2116 H7H2 1791

Harmonia Americana. Containing a concise introduction to the grounds of music. With a variety of airs, suitable for divine worship, and the use of musical societies. Consisting of three and four parts. . . . Boston, printed by I. Thomas and E. Andrews, 1791.

No composers are mentioned, but hymn tunes are named.

199. HOOK, JAMES (1746-1827)

M1623.8 H66

A Collection of Songs, sung by Mr. Vernon, Mrs. Meichsell, and Miss Jameson, at Vaux-Hall-Gardens. . . . London, printed for C. and S. Thompson, 1775.

Includes tunes, basses, cues for violin, and separate part for flute.

200. HÜLLMANDEL, NICOLAS JOSEPH (1751-1823)*

M25 H8 op. 5

Petits airs d'une difficulté graduelle. . . . Oeuvre V^e
Paris, chez Le Duc [1791].

For keyboard alone.

201. _____

M23 H86 op. 2

I^{er} recueil de petits airs pour le clavecin ou piano forte. . . .
Oeuvre II^e Paris, chez l'auteur [1778?].

202. _____

M23 H86 op. 2 1776

Six Divertimentos for the Harpsichord or Pianoforte. . . .
London, printed for Wm. Napier [1776?].

*Dating of all Hüllmandel items is from Rita Benton, Nicolas Joseph Hüllmandel and French Instrumental Music in the Second Half of the Eighteenth Century (Ph.D. dissertation, State University of Iowa, 1961), pp. 161-240.

203. _____ M219 H8 op. 3

Trois sonates de clavecin ou piano forte avec un accompagnement de violon ad libitum. . . . Oeuvre III.^e Paris, chez l'auteur [1777].

Keyboard part only.

204. _____ M23 H86 op. 4

Trois sonates pour le clavecin ou le piano forte. . . . Oeuvre IV.^e Paris, chez l'auteur [1778?].

205. _____ M219 H8 op. 9

Trois sonates pour le piano forte ou le clavecin avec accompagnement d'un violon ad libitum pour les deux premiers, et obligé pour la troisième. . . . Oeuvre [IX].
London, printed by Longman and Broderip [1787-1798].

Violin part only.

206. _____ M219 H8 op. 10

Trois sonates pour le piano forte ou le clavecin avec accompagnement d'un violon ad libitum. . . . Op. XI. . . .
London, printed by Longman & Broderip [1790?].

Keyboard part only. Published elsewhere as op. 10 See footnote to No. 200.

207. KOCZWARA, FRANTISEK (d. 1791) M219 K7B3

Bataille de Prague. Sonate pour le piano forte avec accompagnement de violon. . . . Hamburg, chez A. Cranz, ca. 1800.

Dating: cf. MGG VII, col. 1305. Imprint covered by label: "Copenhagen, chez C. C. Lose".

208. LEFÈVRE, JEAN XAVIER (1763-1829)

M249 L44 1802

Méthode de clarinette . . . adoptée par le Conservatoire pour servir à l'étude dans cet établissement. Gravée par M^{me} Le Roy. Paris, à l'imprimerie du Conservatoire de Musique [1802?].

Dating: Fétis V, 253.

209. LULLY, JEAN BAPTISTE DE (1639-1687)

M1500 L95R6 1685

Roland, tragédie mise en musique. . . . Paris, par Christophe Ballard, 1685.

Full score.

210. MARCELLO, BENEDETTO (1686-1739)

M1999 M34E8 1803

Estro poetico-armonico. Parafrasi sopra li primi [e secondi] venticinque salmi. Poesia di Girolamo Ascanio Giustiniani. . . . 8 vols. Venice, presso Sebastiano Valle, 1803.

For continuo and/or instruments and voices.

211. MILHAUD, DARIUS (1892 -)

M1530 M54C2

Cantata on Texts from Chaucer (Captivity Escapes Rejection) for orchestra and mixed chorus. 1960.

Photographic reproduction of composer's manuscript score, autographed by the composer. Commissioned by the Old Gold Foundation and the Department of Music of the State University of Iowa. First performed in Iowa City by the State University of Iowa Chorus and Symphony Orchestra, May 10, 1961, conducted by Paul Olefsky.

212. MILLER, EDWARD (1731-1807), compiler

M2116 B8P7 1790

The Psalms of David for the Use of Parish Churches. The words selected from the version of Tate & Brady by the Rev. George Hay Drummond. The music selected, adapted & composed by Edward Miller. . . . London, published by W. Miller [1790?].

Dating: cf. Preface.

Composers: Croft, Heighington, Denby, Handel, Miller, Courtville, Carey, C. P. E. Bach, Whitton, Purcell, Burney, Clark, Brentbank, Wainwright, Arne, Milton, G. Green, Ravenscroft, Wheall, Howard, Dibdin, Luther.

213. MOLLER, JOHN CHRISTOPHER (ca. 1750-1803) M312 M7

Six Sonatas for the Forte Piano or Harpsichord with a Violin
& Violoncello accompanem^t . . . London, printed for
the author & sold at Mr. Cartiers [1785?].

Keyboard part only.

214. MOZART, JOHANN CHRYSOSTOM WOLFGANG AMADEUS (1756-1791)
M1503 M939Z3

Il flauto magico, dramma per musica. . . . Die Zauberflöte,
grosse Oper in zwey Akten . . . im Klavierauszug von Musikdir. M.
G. Fischer. Leipzig, bey Breitkopf & Härtel [1822?].

Plate no. 3439. Dating: cf. Deutsch, 9.

215. The Musical Miscellany; being a collection of choice songs, set to the violin
and flute, by the most eminent masters. . . . 6 vols. London, printed
by and for J. Watts; Vols. I-II, 1729; Vols. III-IV, 1730; Vols. V-VI, 1731.
M1738 M9

Vols. I-II have tunes only; Vols. III-VI include the basses. Composers:
Galliard, Tenoe, Carey, Greene, Leveridge, Gouge, Geminiani, Burgess, N. Haym,
Cole, Weldon, Dieupart, Ramondon, Pepusch, Handel, Monro, Grano, Sheeles, Webber,
Holmes, Ravenscroft, Whichello, Bradley, Brailsford, Vincent, D. Purcell, Young,
Graves, Barret, Bononcini, Rizzio, Betts, Flemming, Croft, Trevers, Seedo, James
V, Charke, Potter, H. Purcell.

216. NAUMANN, JOHANN GOTTLIEB (1741-1801) M2020 N456

Der 96ste Psalm: Singet dem Herrn ein neues Lied etc. . . .
Partitur. Leipzig, bei Breitkopf und Härtel, ca. 1795.

Dating: cf. Brit U-C II, 725.

217. NOVELLO, VINCENT (1781-1861), editor

M1999 N7F5

The Fitzwilliam Music being a collection of sacred pieces, selected from manuscripts of Italian composers in the Fitzwilliam Museum, now for the first time published by permission of the University of Cambridge. . . . 5 vols. in one. London, published for the editor [1825].

Dating: cf. Preface.

Composers: Bonno, Bononcini, Cafaro, Carissimi, Clari, Colonna, Conti, F. Durante, S. Durante, Feroci, Jomelli, Lassus, Leo, Lupi (Duarte Lobo), Martini, Palestrina, Pergolesi, Perti, Stradella, Vittoria.

218. [OSWALD, JAMES (1711-1769), editor]

M292 O89

Eighteen Divertimento's for Two Guitars or Two Mandelins [sic] properly adapted by the best masters. London, printed for J. Oswald [1757].

Dating: cf. Brit U-C I, 286. Oswald's part in composition or arrangement is uncertain.

219. [PLAYFORD, HENRY (b. 1675), editor]

M1490 P53H3

Harmonia Sacra: or, Divine Hymns and Dialogues; with a through-bass for the theorbo-lute, bass-viol, harpsichord, or organ. Composed by the best masters of the last and present age. The words by several learned and pious persons. 2 vols. in one. Vol. I: London, printed by W. Pearson, for H. Playford and John Sprint, 1703 (2nd ed.); Vol. II: London, printed by Edward Jones for Henry Playford, 1693.

Composers: Purcell, Locke, Blow, Turner, Humphrye, Church, Weldon, Barrincloe, King, Clarke, Crofts.

220. PLEYEL, IGNAZ JOSEPH (1757-1831)

M312 P53S62

Douze grandes sonates pour forte-piano avec accompagnement de violon et violoncelle. . . . Oeuvre 31. Paris, chez l'auteur, ca. 1800.

Piano part only. Dating: cf. Hopkinson, 99. Sonatas 1-3 of Op. 31. See No. 226 for sonatas 4-6 of the same opus.

221. _____ M219 P65A6

Petits airs & rondos tirés des compositions de M^r. Pleyel,
et arrangés pour piano-forte, avec violon ad libitum par
J. André. Livre 2. Seconde édition. Offenbach s/M, chés
J. André [1803 or 1804].

Piano part only. Plate no. 1759. Dating: cf. Deutsch, 6. See No. 232 for another edition of Sonatina 6.

222. _____ M287 P44 op. 15

Six Duets for Two Violins. . . . Op. XV. . . . London,
printed by Longman and Broderip [1789].

Dating: cf. Brit U-C II, 793.

223. _____ M287 P44 op. 18

Six Duets for Two Violins. . . . Op. XVIII. . . . London,
printed by Longman and Broderip, ca. 1790.

Dating: cf. Brit U-C II, 739.

224. _____ M322 P5 op. 16

Six Sonatas for the Piano Forte or Harpsichord, with an
accompaniment for a flute or violin and violoncello. . . .
London, printed & sold by Preston, ca. 1790.

Dating: cf. Brit U-C, II, 798.

225. _____ M289 P6 op. 32

Three Duets for Two German Flutes. . . . Op. 32.
London, printed by Longman & Broderip [before 1797].

Dating: cf. Humphries and Smith, 216.

226. _____ M312 P53S6

Three Grand Sonatas for the Piano Forte with accompaniments for the violin & bass, being the [second] book of a sett of twelve new sonatas. . . . Op. 31. London and Edinburgh, Corri, Dussek & Co. [1797?].

Dating: cf. Brit U-C II, 798. See No. 220 for sonatas 1-3.

227. _____ M312 P53S59

Three Sonatas, for the Piano Forte or Harpsichord; with accompaniments for a violin and violoncello. . . . Op. XXIII. London, printed by Longman & Broderip, ca. 1796.

Dating: cf. Brit U-C II, 798.

228. _____ M287 P44 op. 19

Trois duos pour deux violons. . . . Oeuvre XIX. . . . Liv. II. Amsterdam, chez J. Schmitt [ca. 1790].

Dating: cf. Brit U-C II, 793. Duets 4-6 of Op. 19.

229. _____ M314 P6

Trois quatuors . . . arrangés pour le clavecin ou piano forte avec l'accompagnement d'un violon & basse, par Mr. Lachnith. . . . Berlin and Amsterdam, chez J. J. Hummel, ca. 1790.

Dating: cf. Brit U-C II, 795 (?). Vols. IV, V, and VIII. Each volume contains three compositions (with keyboard, violin, and bass parts). Vols. IV, V, and VIII have note: "Arrangés de l'oeuvre XXX, libro I."

230. _____ M452 P7 op. 15

Trois quatuors pour deux violons alto et basse. . . . Oeuvre 15. . . . Vienna, chez Artaria Comp. [1788].

Plate no. 201. Dating: cf. Deutsch, 7 and Brit U-C II, 795.

231. _____

M219 P65 op. 27

Trois sonates pour piano avec accompagnement de vio-
lon. . . . Oeuvre 27. 2. Livraison. Paris, chez Pleyel,
ca. 1800.

Score. Plate no. 133. Dating: cf. Hopkinson, 99.

232. _____

M221 P6V2

Variazioni . . . ridotte per clavicembalo o pianoforte
con l'accompagnamento d'un violino. No. 1. Vienna,
presso Artaria Compagni [1789?].

Keyboard part only. Plate no. 272. Dating: cf. Deutsch, 7. This appears
as Sonatina 6 in No. 221.

233. A Pocket Companion for Gentlemen and Ladies: being a collection of the finest
opera songs & airs, in English and Italian. . . . Corrected & also figur'd
for y^e organ, harpsicord, and spinet, by M^r. Ri^d. Neale. . . . Vol. I of
two. London, engrav'd and printed at Cluer's printing office [1724?].

M1619 P63

Dating: cf. Brit U-C II, 800. Title page varies from that in Brit U-C II,
800. Composers: Vanbruge, Courtivil, jr., J. Weldon, Dieupart, Graves.

234. [Publications of the Musical Antiquarian Society]. 19 vols. in seven and supple-
ment. London, printed for the members of the Musical Antiquarian
Society by Chappell, 1841-48.

M2 M7

Composers: Wilbye, J. Bennet, Dowland, Weelkes, Purcell, Gibbons,
Byrd, Bull, R. Allison, E. Blancks, M. Cavendish, W. Cobbold, Farmer, Farnaby,
E. Hooper, E. Johnson, G. Kirbye, M. Este, T. Forde, T. Bateson, J. Hilton.

235. PURCELL, HENRY (1659-1695)

M3.1 P93O7

Orpheus Britannicus. A collection of all the choicest songs. For one,
two, and three voices, . . . Together, with such symphonies for
violins or flutes, as were by him design'd for any of them. . . . The
second edition with large additions. . . . 2 vols. in one. Vol. I:
London, printed by William Pearson, and sold by John Young, 1706;

Vol. II: London, printed by William Pearson, for S. H. and sold by John Young, 1712.

The first edition was issued in 1698-1702.

236. RIEGGER, WALLINGFORD (1885-1961)

M1045 R53 op. 72

Quintuple Jazz, Op. 72. For orchestra. 1959.

Photographic reproduction of composer's manuscript score. Autographed inscription: "Commissioned for the State University of Iowa by the Old Gold Foundation -- Wallingford Riegger, May 20, 1959." First performed by the University of Iowa Symphony Orchestra, May 20, 1959, conducted by James Dixon.

237. RÖSSLER, FRANZ ANTON (1746-1792)

M219 R68

Trois sonates, pour le clavecin, avec l'accompagnement d'un violon, par A. Rosetti.

Manuscript, probably of the eighteenth century. Composer also known as Francesco Antonio Rosetti and Anton Rosetti.

238. ROOT, GEORGE FREDERICK (1820-1895), editor

M1639 R76B9

The Bugle-call. Cincinnatti, published by John Church & Co. [1863].

Dating: cf. copyright notice. Composers: F. G. Minkler, Wurzel, Chas. Boynton, Root, R. S. Taylor, Weber, Work, Doughty, Haydn. The Lincoln Collection of the University Libraries contains other similar items.

239. ROUSSEAU, JEAN BAPTISTE (1670-1741)

M1732 R7C4

Chants religieux et civiques pour les fêtes décadares.
[Paris], chez Rondonneau [17--].

French Psalm paraphrases with tunes.

240. ROUSSEAU, JEAN-JACQUES (1712-1778)

M1500 R89D5

Le devin du village. Intermède représenté à Fontainebleau
devant leurs Majestés les 18. et 24. Octobre 1752. Et à

Paris par l'Académie Royale de Musique le 1^{er} Mars 1753. . . .
Gravé par M^{elle} Vandôme [sic]. . . . Paris, chez M^{dme} Boivin,
M^r le Clerc, M^{elle} Castagnerie, et à la porte de l'Opéra, ca. 1753.

Full score. Dating: cf. Brit U-C II, 904.

241. SCARLATTI, DOMENICO (1685-1757)

M23 S28P6

The Beauties of Domenico Scarlatti. Selected from his Suites de
leçons, for the harpsichord or piano forte and revised with a
variety of improvements by Ambrose Pitman. Volume the first.
[London, ca. 1785].

Dating: cf. Brit U-C II, 925.

242. _____

M23 S28R6

Forty Two Suits of Lessons for the Harpsichord. . . .
Revised & corrected from the errors of the press [by]
T. Roseingrave. 2 vols. London, printed and sold by
Preston and Son, ca. 1790.

Dating: cf. Brit U-C II, 925.

243. SCHOBERT, JOHANN (d. 1767)

M1010 S4 op. 13

Concerto III, Pastorale, pour le clavecin avec accompagnement
de deux violons, alto et basse, deux cors de chasse ad libitum,
. . . Op. XIII. London, printed and sold by R. Bremner, ca. 1773.

Keyboard part only, with cues. Dating: cf. Brit U-C II, 930.

244. _____

M219 S36C6

Sonates en quatuor pour le clavecin avec accompagnement
de deux violon [sic] et basse ad libitum. . . . Oeuvre VII.
Graveés par M^{elle} Vendôme chez M^r Moria. Paris, chez
l'auteur, chez M^r Maria [sic], et aux adresses ordinaires de
musique, ca. 1765. (Bound with Nos. 245 and 246.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

245. _____

M219 S36C6

Sonates en trio pour le clavecin avec accompagnement de violon et basse ad libitum. . . . Opera VI. Graveés par M^{lle} Vendôme chez M^r Moria. Paris, aux adresses ordinaires de musique, imprimé par Richomme, ca. 1765. (Bound with Nos. 244 and 246.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

246. _____

M219 S36C6

Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement [sic] du violon. . . . Graveés par M^{lle} Vendome. Opera 2. Paris, aux adresses ordinaires de musique, imprimé par M^r Montulay, ca. 1760. (Bound with Nos. 244 and 245.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

247. _____

M219 S36C7

II sonates pour le clavecin avec accompagnement de violon. . . . Oeuvre VIII. Gravee par M^{elle} Vendôme chez M^r Moria. Paris, chez l'auteur, chez M^r Maria [sic] et aux adresses ordinaires de musique, imprimé par Richomme, ca. 1765. (Bound with Nos. 248-53.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 931.

248. _____

M219 S36C7

Sinfonies pour le clavecin avec accompagnements de violon, cors, ad libitum. . . . Opera IX. . . . Gravées par Le S^r Hue. Paris, aux adresses ordinaires, ca. 1760. (Bound with Nos. 247 and 249-53.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 931.

249. _____

M219 S36C7

Sinfonies pour le clavecin seul. Qui peuvent se jouer avec accompagnement de violon et cors de chasse. . . . Opera X.

. . . Gravée par Le S^r Hue. Paris, chez l'auteur, chez M^{re} Maria [sic], et aux adresses ordinaires, ca. 1760. (Bound with Nos. 247-48 and 250-53.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 931.

250. _____ M219 S36C7

Sonates pour le clavecin. . . . Opera IV. . . . Paris, aux adresses ordinaires, ca. 1765. (Bound with Nos. 247-49 and 251-53.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

251. _____ M219 S36C7

Sonates pour le clavecin avec accompane-ment du violon ad libitum. . . . Opera V. . . . Paris, aux adresses ordinaires, ca. 1765. (Bound with Nos. 247-50 and 252-53.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

252. _____ M219 S36C7

Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. . . . Opera III. . . . Gravées par Le S^r Hue. Paris, aux adresses ordinaires, ca. 1765. (Bound with Nos. 247-51 and 253.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

253. _____ M219 S36C7

Sonates pour le clavecin qui peuvent se jouer avec l'acom-pagnement [sic] du violon. . . . Opera I^a Paris, aux adresses ordinaires de musique, ca. 1760. (Bound with Nos. 247-52.)

Violin and keyboard parts only. Dating: cf. Brit U-C II, 930.

254. _____

M219 S36 op. 16

Quatre trio [sic] pour le clavecin, violon, et basse. . . .
Oeuvre XVI. . . . Gravé par M^{lle} Vendôme. . . . Paris,
aux adresses ordinaires de musique; Lyon, M^r Castaud, ca. 1769.

Parts bound as three separate volumes. Source of date unknown.

255. SCHROETER, IOHANN SAMUEL (ca. 1752-1788)

M1105 S39 op. 3

Six Concertos for the Harpsichord or Pianoforte with an accompaniment for two violins, and a bass. . . . Opera III. London, printed for and sold by W. Napier [1774].

Parts bound in four separate volumes. Dating: cf. Brit U-C II, 932.

256. _____

M240 S4

Six Lessons from the Favorite Miscellaneous Quartetto's,
adapted for the harpsichord. . . . London, publish'd by
Will^m Napier [1777].

Score for keyboard and flute or violin. Dating: cf. Brit U-C II, 933.
Composers named: P. Vachon, J. C. Bach, F. H. Barthelemon.

257. _____

M23 S378 op. 1

Six Sonatas for the Piano Forte or Harpsichord. . . .
Opera I. London, printed for Wm. Napier [1775 or 1776].

Dating: cf. Brit U-C II, 933; Johansson, p. 116.

258. _____

M312 S31 op. 2

Six sonates pour le clavecin, ou le piano forte, avec accompagnement d'un violon et basse. . . . Opera II.
2 vols. Paris, chez M^{mes} Lemenu et Boyer [1776?].

Violin and keyboard part only. Dating: cf. Johansson, p. 116.

259. SCHUBART, CHRISTIAN FRIEDRICH DANIEL (1739-1791) M1621 S36M8

. . . Musicalische Rhapsodien. Erstes Heft. Stuttgart, gedruckt in der Buchdruckerei der Herzoglichen Hohen Carlsschule, 1786.

One duet and two solo songs with clavier accompaniment.

260. SCHUMANN, FRIEDRICH THEODOR (18th cent.) M127 S24 op. 2

A Second Set of Lessons for One and Two Guittars.

. . . Opera II. London, printed for & sold by John Johnson, ca. 1760.

Dating: cf. Brit U-C II, 935.

261. _____ M219 S398 op. 9

A Third Sett of Six Sonatas for the harpsichord or piano forte with an accompaniment for a violin. . . . Opera IX. London, printed & sold by John Welker, ca. 1776.

Score. Dating: cf. Humphries and Smith, 326.

262. TANS'UR, WILLIAM (1706?-1783) Main Lib. 223.2 T168p

The Psalm-Singer's Jewell: or Useful Companion to the Singing-Psalms. Being, a new exposition on all the one hundred and fifty; with poetical precepts to every Psalm. . . . London, printed for S. Crowder, 1760. (On last page of text: "Boston, March 12, 1761.")

Tunes in 2-4 voice parts appear on the last 37 pages.

263. Thesaurus Musicus; a collection of two, three, and four part songs several of them never before printed. To which are added some choice dialogues set to musick by the most eminent masters viz. Dr. Blow, H. Purcell, Handel [etc.]. The whole revis'd, carefully corrected and figur'd by a judicious master. 2 vols. in one. London, printed for and sold by J. Simpson [1745?].

Main Lib. M1547 T5 1745

Dating: cf. Brit U-C II, 1004. Other composers are named on title page of Vol. II. Composers: Blow, H. Purcell, Handel, Green, D. Purcell, Eccles, Weldon, Leveridge, Lampe, Carey, Cook, Gillier, Marshall, Aldrich, Morgan, Wise, Hayden, Corelli, Manley, Morly, Hicks, Lock, Travers, Corse, Graves, Croft, Allcock.

264. Thesaurus musicus continens selectissimas octo, septem, sex, quinque et quatuor vocum harmonias, tam a ueteribus quam recentioribus syphonistis compositas, & ad omnis generis instrumenta musica accommodatas. Altus secundus. . . . Nürnberg, excudebant Joannes Montanus, & Ulricus Neuberus, 1564.

M2081 T44

Altus secundus part-book only. Composers: Manchicourt, Lupi, Mouton, Vaet, de Bacchi, Crequilon (Crecquillon), Clemens non Papa, Richafort, Cortectia (Corteccia), Crespel, de Ponte, Beaulaigue, Rivulo, Arcadet (Arcadelt), Schwartz, Morales, Danckerts, Scandellus, Senflius (Senfl), Mahu, de Prato (Josquin), Torguet (Torquet), Veronensis, Figulus, Gombert, Cadéac, Maillard, LeMeistre (Le Maistre), Jachet, Mornable, Claudin (de Sermisy), Lemlin, Lassus, Willart (Willaert), Bonardi, Phinot.

265. [THOMSON, GEORGE (1757-1851), compiler]

M1746 T47 1803

A Select Collection of Original Scottish Airs for the Voice, with introductory & concluding symphonies & accompaniments for the piano forte, violin & violoncello by Pleyel, Kozeluch & Haydn. With select & characteristic verses both Scottish and English adapted to the airs including upwards of one hundred new songs by Burns. . . . 4 vols. in two. London, printed & sold by T. Preston; Edinburgh, sold also by G. Thomson; Vol. I, 1803; Vol. II, 1810; Vol. III, 1810; Vol. IV, 1805.

Dating: cf. Preface of Vol. I; colophons of Vols. II-IV. Vols. II-III may be second editions.

266. _____

M1746 T49

The Select Melodies of Scotland, interspersed with Those of Ireland and Wales, united to the songs of Rob^t Burns, Sir Walter Scott, Bar^t and other distinguished poets: with symphonies & accompaniments for the pianoforte by Pleyel, Kozeluch, Haydn & Beethoven. . . . 5 vols. London, printed & sold by Preston; Edinburgh, G. Thomson; Vols. I-IV, 1822; Vol. V, 1823.

Dating: cf. Preface of Vol. I, colophons of Vols. II-III, and plate following title page of Vols. IV-V. Composers: Pleyel, Kozeluch, Haydn, Beethoven, Smith, Thomson.

267. Vaudevilles [Tome I] du nouveau théâtre italien. [n.p., gravé par Denise Vincent, 1733?].

Main Lib. M1621.2 N68V38

Tunes only. Engraver's name from colophon. Dating: from verso of cover.

268. Vinculum societatis, or The Tie of Good Company. Being a choice collection of the newest songs now in use. With thorow bass to each song for the harpsichord, theorbo, or bass-viol. . . . Vol. I of three. London, printed by F. Clark, T. Moore, and J. Heptinstall for John Carr and R. C., 1687.

M1547 V56

Tunes and basses only. Composers: H. Purcell, F. Forcer, D. Purcell, M. Snow, R. Brown, S. Ackroyd, T. Tedway, Blow, T. Shindwell.

269. VIOTTI, GIOVANNI BATTISTA (1753-1824)

M312 V7 G. 41-43

Three Sonatas, for the Piano Forte, with accompaniments adapted from Viotti's violoncello duetts . . . by Muzio Clementi. Op. 6. London, printed by John Longman, Clementi & Comp^y, ca. 1800.

Piano part only. Dating: cf. Humphries and Smith, 218. Originally violin duets, Op. 6; Nos. 41-43 in the thematic index in Remo Giazotto, G. B. Viotti (Milan: Edizioni Curci, 1956), pp. 310-11.

270. The Whole Booke of Psalmes, collected into English meetre, by Thomas Sternhold, Iohn Hopkins, and others, conferred with the Hebrue, with apt notes to sing them withall. . . . London, printed by John Wolfe for the assignes of Richard Day, 1590. (Bound with The Book of Common Prayer: . . . London, printed by Robert Barker and by the assignes of John Bill, 1641; and The Bible. . . . London, imprinted by the deputies of Christopher Barker, 1589.)

Main Lib. 264.03 C561 1641

Psalter lacks last leaf of prayers.

271. The Whole Book of Psalmes, collected into English meeter by Thomas Sternhold, Iohn Hopkins and others, conferred with the Hebrue with apt notes to sing them withall. . . . London, printed for the Companie of the Stationers, 1605.

Main Lib. 223.2 A.Zst 1605

272. WORGAN, JOHN (1724-1790)

M1623.8 W68 .

A Collection of New Songs and Ballads Sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall, . . . London, printed for the author and sold by J. Johnson, 1754. (Bound with Nos. 273-75.)

Score for voices, instruments, and continuo.

273. _____

M1623.8 W68

An English Cantata and Three English Songs. . . . London, sold by J. Walsh and J. Simpson [1745?]. (Bound with Nos. 272, 274, and 275.)

1089. Score for voices, instruments, and continuo. Dating: cf. Brit U-C II,

274. _____

M1623.8 W68

The New Ballads Sung by M^r Lowe & Miss Stevenson at Vaux Hall. . . . Book the 4th London, printed for the author by Jⁿ Johnson, 1755. (Bound with Nos. 272-73, and 275.)

Score for voices, instruments, and continuo.

275. _____

M1623.8 W68

The Songs and Ballads Sung by M^r Lowe and Miss Stevenson at Vaux Hall. . . . Books VII-VIII. London, printed for the author by John Johnson, 1758-59. (Bound with Nos. 272-74.)

Score for voices, instruments, and continuo.

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